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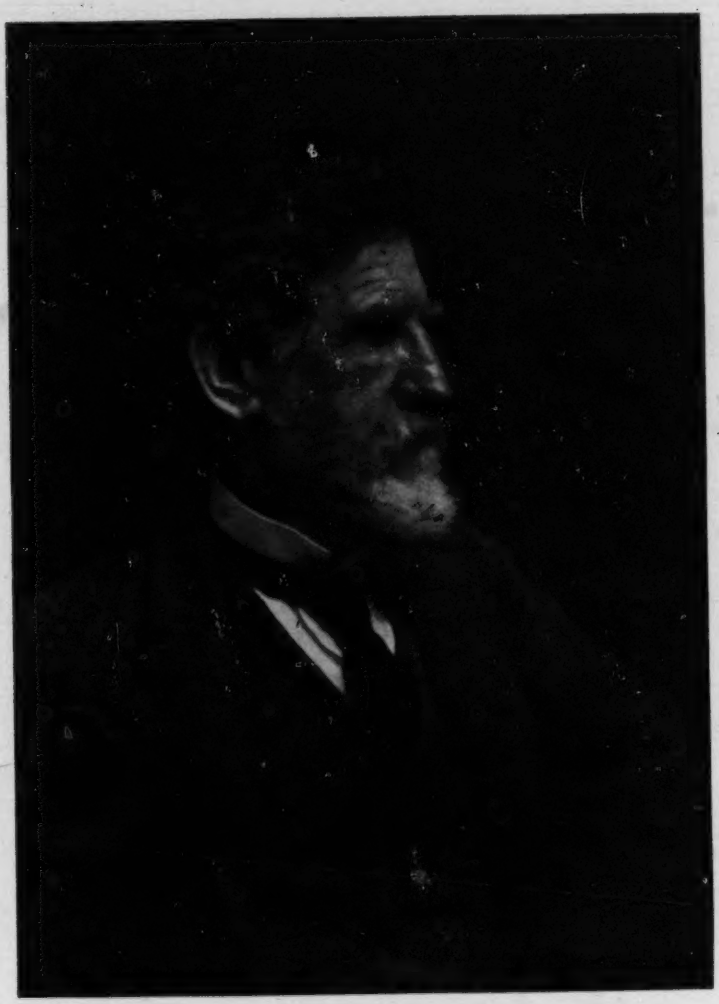
# AVGVSTVS SAINT-GAVDENS

# MEMORIAL EXHIBITION



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Sincerely yours
Augustin Saint Gaudens

~~D.C.~~
Washington.

# AVGVSTVS SAINT-GAVDENS

## BIOGRAPHY

## EXHIBITION OF HIS WORKS

AND

## MEMORIAL MEETING

*"Augustus Saint-Gaudens who needs not mortal years in doing immortal work."*—CHARLES ELIOT.

BY

THE AMERICAN INSTITVTE OF ARCHITECTS

THE CORCORAN GALLERY OF ART

WASHINGTON, D. C.

DECEMBER, 1908

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THE CORCORAN GALLERY OF ART

Memorial Meeting of

THE AMERICAN INSTITUTE OF ARCHITECTS

in appreciation of

AUGUSTUS SAINT-GAUDENS

December 15, 1908, at 9 P. M.

Short Addresses by:

Honorable Elihu Root
Secretary of State

His Excellency Baron Mayor des Planches
Italian Ambassador

His Excellency Mr. J. J. Jusserand
Ambassador of the French Republic

His Excellency Mr. Joaquim Nabuco
Brazilian Ambassador

His Excellency The Right Honorable James Bryce, O. M.
British Ambassador

His Excellency Baron Kogoro Takahira
Japanese Ambassador

Señor Don José F. Godoy
Charge d' Affaires of Mexico

Receiving Party:

Madame Jusserand  Mrs. James Bryce
Mrs. Robert Bacon
Mrs. Cass Gilbert  Mrs. Glenn Brown

Letters from:

Art Societies in France, Great Britain
Germany and Italy.

# A TRIBUTE
## TO
# AUGUSTUS SAINT-GAUDENS.

By Glenn Brown.

¶Augustus Saint-Gaudens, the great artist of the age, was a charming companion, a true friend, and a citizen leading to ideal life. His affable manner, quiet humor, quick appreciation, broad culture, and perfect taste made his companionship sought and enjoyed. A sympathetic, candid nature and high aspirations made his friendship earnestly desired. His unselfish assistance to committees, institutions, and the government has been a guiding factor toward purity of taste and nobility of life.

¶His thorough equipment, sincerity of purpose, grasp of composition, knowledge of detail, understanding of mass, natural genius, brilliant imagination, and poetic nature, combined with infinite patience, untiring energy, and effacement of self, have produced the greatest sculpture of the age.

¶His artistic light shines in refined low relief and bold monumental composition. The relief portraits of Robert Louis Stevenson and Justice Gray are exquisitely delicate, harmonious, restful, dignified, and beautiful. Portrait busts have attained a new dignity in his hands. The busts of John Hay and David J. Hill, while full of repose and individual expression, possess high sculptural value.

¶He has made single figures impressive, something rarely accomplished. The Puritan, a work of art in

line and pose, vividly typifies the honest, untiring, unbending energy of the reformation. Farragut stands alert, prepared for any emergency, serious, as the destiny of the fleet depends upon his action, commanding, endowed with life and art. Lincoln, a hopeless model in the hands of other sculptors, is a great work of art as depicted by the mind and wrought by the hand of Saint-Gaudens. Lincoln's kindly nature, brotherly love, honesty of purpose, clear and far-seeing vision, grave with the destiny of the nation, firm in the salvation of the Union, are shown in these wonderful pieces of portrait sculpture.

¶Our admiration of Saint-Gaudens' genius reaches the highest point when we study his great compositions with their wonderful restrained movement, full of life, yet dignified and statuesque; natural, but glowing with imagination, poetry and inspiration. The Shaw Memorial is a great composition in relief, ideal in its sense of movement, natural in its depiction of types, and imaginative in its expression of sentiment. A spiritual figure which inspires the group to deeds of bravery and self-renunciation makes this memorial a brilliant and satisfactory combination of the ideal and real. The Sherman statue, guided by the spirit of victory and peace, vividly portrays the sense of motion—positive, resistless, forward motion. This is one of the great compositions of the world, full of realism, imagination and poetry, happily combined, graceful in all its lines, dignified and imposing, restrained and beautiful.

¶It is fitting that Saint-Gaudens, one of the immortals, should have conceived the poetic, mysterious, and elevating figure of immortality which rests calmly for evermore in Rock Creek Cemetery, an expression of his genius, imagination, poetry, and eternal fame.

ABRAHAM LINCOLN.
Number 49.

NATIONAL ART LIBRARY

# AUGUSTUS SAINT-GAUDENS.

¶"You can do anything you please. It's the way it's done that makes the difference."—*Augustus Saint-Gaudens.*

¶Augustus Saint-Gaudens, by birth half French and half Irish, by nature and training American, came to this country at his mother's breast in 1848 when six months old. His father, Bernard Paul Ernest Saint-Gaudens, was born in the little village of Aspet in the south of France. There he learned his trade of shoemaker, and thence he slowly travelled by way of Paris and London to Dublin, Ireland, where he met his future wife, Mary McGuiness, who bound slippers in the shoe store for which he made boots. On arriving in New York this hot-headed, eccentric Frenchman, to the detriment of his trade, developed infinitely more interest in organizing Fraternal Societies than in selling shoes. Consequently, from the first, Augustus Saint-Gaudens, the third of five sons, took part in the family struggle for a livelihood.

¶Until the age of thirteen the youngster received the ordinary education of the New York boy of 1850. Those were the days of lickings at the hands of his teacher, and of fights with the West Broadway "gang;" and the struggle with these elements shaped the energy which lasted him through life. Yet despite his prosaic surroundings his artistic inclinations took shape early. They originated with the representation of soldiers upon

a school slate. They emerged through charcoal-scrawled drawings upon the neighboring walls. And finally they were recognized by Dr. Rea Agnew, a customer of Bernard Saint-Gaudens, who found such merit in the young man's sketches that he urged the father to continue his son's education in this direction.

¶ In consequence the boy was apprenticed to a hard-tempered man named Avet, one of the first stone cameo cutters in America, who led Augustus a miserable life for the next few years. At the same time the boy entered the drawing school of the Cooper Institute. There he studied evenings until in 1864 he revolted at the ill nature of his employer, and upon being discharged, obtained a position with a more kindly master, Jules LeBrethon, and at about the same time left the Cooper Union to work from the life in the National Academy of Design.

¶ This period of Saint-Gaudens' youth passed in the excitement of the days of the Civil War. From his window he looked down upon the New England Volunteers marching along Broadway, in the city squares he witnessed the recruiting; and these sights, combined with a glimpse of Lincoln driving through the city, stirred his blood with that strong but restrained patriotism which finally he fused into his monuments of Farragut, Lincoln, Shaw, Logan and Sherman.

¶ But the New York life came to an end in 1867 when his father made possible for him a trip abroad. The young man went at once to Paris, where, though still earning his living by cutting cameos, he studied first at the Petite Ecole and later under Jouffroy in the Ecole des Beaux Arts. His master at that time led a revolt against the bloodless classicism of the period. Yet as the teacher never gave radical vent to his theories, so

through later life the pupil tempered by a steadying restraint his desire for individual expression.

¶ In Paris Saint-Gaudens, a cheerful, athletic youth, made his two great friends who stood close to him all his life, M. Paul Bion and M. Alfred Garnier. Because of their friendship he nearly enlisted in the French army when the war with Prussia broke out. But a tearful letter from his mother changed his plans, so that instead he went to Rome, where, for about four years, he struggled with poverty and debts in his efforts to complete his training. At last, however, the cameo-cutting brought him a few lucky commissions from the family of Mr. Montgomery Gibbs, and gave Saint-Gaudens an opportunity to finish his first statue of "Hiawatha," to execute his first ordered monument, a figure of "Silence," and to go back to America with some prospect of definite work.

¶ The young man's career in the United States did not stretch out before him immediately in any such straight and easy manner as he may have expected. First one hope and then another fell through, though an occasional small task like that of the relief of Mr. D. Maitland Armstrong, came to his hands. But at last, after steady persistence, he obtained the order for the Farragut statue now in Madison Square, New York. From that day his position was assured, and soon he secured the opportunity to aid Mr. John LaFarge by modelling the sculpture for that painter's scheme of "Angels Adoring the Cross" in St. Thomas' Church on Fifth Avenue. So then, after founding the Society of American Artists with a number of other young men, and after his long-delayed marriage to Miss Augusta F. Homer, he went back to Paris to carry out his work.

¶ There in Paris he completed the Farragut and the

Adoring Angels, though these larger commissions did not represent the only important step which he took at the time. He had long been interested in the subject of Renaissance reliefs and medals, such as those by Pisano, and Mr. LaFarge had already urged him to try his hand at like efforts. Accordingly, here, at last, he found an opportunity to begin upon a series of medallions which through life he developed with marked interest, among them those of Mr. William Gedney Bunce, Mr. Charles F. McKim, Mr. George W. Maynard, and especially that of M. Bastien Lepage.

¶ At last, with the completion of the Farragut, Saint-Gaudens definitely returned to New York to take up his well-established career as an American sculptor. For a time he lived in the Sherwood Studios at the corner of 57th Street and Sixth Avenue. But soon he found a building at 148 West Thirty-sixth Street which he altered to his taste. There he continued to model for the next fifteen years, starting with the angels for the tomb of Ex-Governor Morgan, a monument which was burned in the cemetery while in process of carving.

¶ Here, too, in the Thirty-sixth Street studio, Saint-Gaudens gathered about him the friends of his life; such men as Mr. Stanford White, Mr. Charles F. McKim, Mr. Joseph Wells, and Mr. Thomas W. Dewing. Here Mr. H. H. Richardson, the Boston architect, brought Bishop Phillips Brooks whenever the two men visited New York, giving the sculptor the opportunity of meeting the preacher, a monument to whom was to be one of his last completed works. And here, as a boy to study art and to sweep the floors, came Frederick William MacMonnies.

¶ Saint-Gaudens had always been a lover of the theatre

and of music. Now he found others who resembled him in their enthusiasm. Therefore, first this group, as well as Mr. Francis Lathrop, formed the habit of going to a little beer saloon on the East side of Broadway, opposite Washington Place, to listen to programmes furnished them by the peculiar combination of a violin, a clarinet and a piano. Then they employed the musicians to come on Sunday afternoons to the Thirty-sixth Street Studio. And, a little later, they developed more ambitious concerts which were held there weekly during the winters while the studio remained in Saint-Gaudens' hands.

¶ The intimacy with Mr. Richardson, which sprang up rapidly, led to Saint-Gaudens receiving the order for the monument to Colonel Robert Gould Shaw, which stands in front of the State House in Boston. On first consideration, the artist planned a modest relief, but, during the fourteen years devoted to it, the composition became a labor of love which consumed more of the sculptor's energy than he ever put into any other commission. The work upon the scaffolding before the Shaw during the hot summers with scarcely a pause to eat an apple for lunch undoubtedly hastened the breakdown of Saint-Gaudens' health. Yet, on the other hand, the monument furnished him with much amusement—an amusement which he invariably obtained from his art—both through the antics of the horse which posed for him, and through the very difficulties he encountered in hiring negro models, who persisted in believing the studio to be the den of a devil of vivisection.

¶ Along in this early period, too, came the Lincoln for Chicago, provided for in the will of Mr. Eli Bates, and the relief of Dr. James McCosh for Princeton,

New Jersey. In the case of the Lincoln the committee first asked Saint-Gaudens to compete. But upon his refusing, according to his principle, he received the order outright and eventually produced the gaunt, thoughtful figure now so well known.

¶The statue to Deacon Samuel Chapin, popularly known as "The Puritan," followed the Lincoln. It has since acquired especial interest as in 1903 the New England Society of Pennsylvania commissioned the sculptor to make for Philadelphia a variation of the first work, and so therein Saint-Gaudens obtained one of his few opportunities of modifying his earlier efforts in accordance with his later ideas. The head he changed from the round Gaelic face of Chapin to a long New England profile, more typical of the austere forefather, while the folds of the cloak, the Bible and the base, he also altered to an extent.

¶After the Chapin statue, Mr. Henry Adams ordered the figure for the Rock Creek Cemetery in Washington. In giving the commission Mr. Adams would only suggest that Saint-Gaudens consult with Mr. LaFarge, who thoroughly understood Mr. Adams' oriental thoughts. Therefore, the sculptor carried out his task as well as he could with the advice of the painter and ultimately, it seems, satisfied the wishes of Mr. Adams. Though there have been a variety of names accorded the result, Saint-Gaudens rarely expressed himself on the subject.

¶During this time, while engaged upon the Rock Creek figure, Saint-Gaudens, at the suggestion of his friend, Mr. C. C. Beaman, first visited Cornish, New Hampshire. There, soon afterwards he bought an old brick tavern which he altered into a summer home. And there, sixteen years later, he went to live permanently, much to the benefit of his last days.

¶About that date also, in 1887, the sculptor met Robert Louis Stevenson through Mr. Will H. Low, an intimate mutual friend. The author and the sculptor at once admired one another, and the medallion, which has since assumed so many forms, Saint-Gaudens modelled in the Hotel Albert in Eleventh Street, Stevenson propped up in bed and his wife reading aloud. Only five sittings of two or three hours apiece could be obtained then, though later Saint-Gaudens had further opportunity when Stevenson lived at Manisquan, New Jersey.

¶Shortly after this Saint-Gaudens set at modelling the figure for the "Smith" tomb in Newport, Rhode Island, from which he developed the better known "Amor Caritas." The first variation is now in the Luxembourg, Paris, while a second stands as a memorial to the daughter of Dr. S. Weir Mitchell in St. Stephen's Church, Philadelphia.

¶In 1892, when the idea for the World's Fair had reached definite form, Saint-Gaudens, at the invitation of Mr. Daniel H. Burnham, went to Chicago with Mr. Richard M. Hunt, Mr. Charles F. McKim and others, as one of the Committee on the laying-out of the grounds. This was about the first of a long series of like tasks which the sculptor undertook through his life, hoping in such a way to aid the cause of art in his country. Mr. Burnham desired that Saint-Gaudens model a share of the sculpture. But the latter had so many calls upon him that he gave his personal attention only to the figure of Columbus in front of the Administration Building, which he carried out with the able assistance of Mrs. Francois M. L. Tonetti, then Miss Mary Lawrence, and to the Exposition Medal of which he designed the obverse. Upon

the reverse of the Medal he originally modelled a nude boy, which raised a feminine hue and cry. At first he tried to satisfy this in a number of ways, but failing, he relinquished the attempt in disgust.

¶The statue of Peter Cooper now took the place of the Rock Creek Cemetery figure upon the scaffolding behind the Shaw relief, which seemed almost a fixture. On the top floor of a large stable in Twentieth Street, the sculptor began one monument to General Logan for the Lake Front in Chicago, and another to President James A. Garfield for Fairmount Park, Philadelphia. While in a third and smaller studio, Saint-Gaudens modelled the horse of the Sherman from the famous high jumper Ontario, began the figure for the Sherman Victory from the woman whom he always considered to be the handsomest model he had ever seen, and finished with great interest his bas-relief of Mr. William Dean Howells and his daughter, Miss Mildred Howells.

¶Before turning from his life in New York, mention should be made of Saint-Gaudens' teaching at the Art Student's League. His work there held a firm place in his thoughts. Again and again in later years he said regarding it that he always had felt surprised to see that for the most part women learned more readily than men, and that they copied what stood before them with greater facility, but that in the end the men made the further progress and composed and created to more purpose.

¶During these last years, however, the sculptor's nervousness increased startlingly through overwork. Also he became anxious to compare what he had done with the sculpture recognized in Europe. So, as the unveiling of the Logan and the Shaw allowed him to shift

his studio paraphernalia, he left for Paris in October, 1897. There he hired a studio in a quiet, garden-like alley at 3 bis Rue de Bagneux, where he remodelled the Sherman Cloak, the figure of the Victory and variations of the Stevenson for St. Giles Church in Edinburgh, and where he began his studies for the figures of the Boston Public Library.

¶For some time Saint-Gaudens seemed unhappy and neurasthenic. But after a trip to his father's birthplace with his old friend M. Alfred Garnier, he returned in better spirits and took up his life in Paris and his intimacy with Dr. Henry Shiff and those others he had known so well in younger days. He said later that the three men who to him stood out before all the rest at that time were James MacNeill Whistler, Paul Dubois and Auguste Rodin. Saint-Gaudens regarded Paul Dubois' Joan of Arc as one of the greatest statues in the world. But Whistler in person most attracted the sculptor. For the painter came often to the studio in the evening and chatted with his usual wit, or accompanied Saint-Gaudens and his friends to their dinner at Foyot's, an old cafe opposite the Luxembourg. So with such surroundings, with the gay life of the Parisian spring, with the benefit of a trip or two in Spain, and with the success accorded him by the French after his exhibitions in Paris, he regained his buoyancy, until suddenly he learned that he was ill and must go home.

¶Saint-Gaudens' return to America in 1900 marked the last period of his life, a period which he spent for the most part in Cornish, New Hampshire. There he completed, besides lesser commissions, his monuments to Sherman, Lincoln, Brooks and the Caryatids for the Albright Art Gallery in Buffalo; and there he renewed his thoughts upon the groups to go before the Boston

Public Library. At this time, too, his attention turned more than ever before toward helping the cause of American Art. Two objects in especial interested him to a tremendous extent. One was the founding in Rome of the American Academy to be devoted to the Fine Arts much in the same manner as the Villa Medici School has been devoted by the French Government. The other was the artistic development of the National Capitol at Washington; where, in connection with The Park Commission, he spent much time and gave the best of his assistance in criticism and advice toward establishing on an even firmer basis the beauty of that city. Luckily, although ill, he continued his work for longer than expected because of his life in the open air. Skating, skeeing and golf he kept up while his health held out. And, at last, when he no longer could walk, he would sit by the hour upon one of the porches, or he would have himself carried from studio to studio in an improvised Sedan chair.

¶His first serious occupation lay in the completion of the Sherman monument, which he modified from the model exhibited in Paris, studying the bronze after it had been set up in the field back of the house and changing it even then. On the Sherman also, he gratified his ambition to follow the example set by the statue of Marcus Aurelius on the Capitoline Hill in Rome and to gild an equestrian monument. For, as he expressed it, he was "sick of seeing statues look like stove pipes."

¶Second in importance to him, he had by him in his studio the studies for the Boston Public Library Groups constantly turning over the question of their development. One pedestal would have borne four figures symbolic of Executive Power, Law and Love. Upon

the other base he planned three figures of Science, Labor and Music. For his own purpose, the studies were ready to be completed, and if he had lived he would have finished them in short order. They had long been upon his conscience. Yet to him the problem seemed so difficult, since the figures were to stand where they would force themselves upon the Library visitor, that he felt unwilling to carry them through until freed from financial considerations or the limitations of ill health.

¶The "Crerar" Lincoln, also for Chicago, was the next vital commission which he set to work upon after the Sherman, and therein he carried out his old desire of representing the President seated. The first Lincoln had been a standing figure of Lincoln the Man, and now by way of contrast he wished to represent in addition a seated Lincoln the Head of the State. Therefore, to accomplish the purpose fittingly, he took up one of his series of endless experiments with four-foot models, composed in varying ways, and with full-sized painted paper representations of the entire composition erected out of doors. The monument is yet to be unveiled, but it went to the bronze founder some time before the sculptor's death.

¶Another statue which Saint-Gaudens attacked with zest at virtually this same time, was of Charles Stewart Parnell, for Dublin, Ireland. The artist took interest here, because, as he often remarked, he had enough Irish in his make-up to appreciate the character of his subject. It is a peculiar coincidence that as few photographs of Parnell could be found, the sculptor turned to a series of caricatures published in Punch and like papers during Parnell's trial. So the very sketches drawn to attack the patriot ultimately came to be used in his honor.

¶At this time, also, among his lesser commissions, Saint-Gaudens completed such busts as that of the Honorable John Hay and such reliefs as those of Mrs. C. C. Beaman, Justice Horace Gray, the Honorable Wayne MacVeagh and his Wife, and Justice and Mrs. Stanley Matthews. Probably the commission for the MacVeagh family absorbed him the most. The sculptor had often dwelt upon the strong magnetic power of the female sex as contrasted with the domination of the masculine intellect, and therefore here delighted in giving rein to his theories. Yet all portraits held his attention since he thoroughly enjoyed the peculiarities of his sitters, attempting habitually to shift his mental attitude to that of the person beside him, whether it was a hyper-sensitive woman or a rugged man.

¶It seems especially unfortunate, in view of his ill health, that upon the night of October eleventh, 1904, his chief studio should have burned to the ground, not only with all the sculpture in progress, but as well with most of his portfolios containing the records of forty years. But he bravely set about recovering his lost ground and before long had his commissions again well under way.

¶Soon after this fire he returned to the Brooks monument which he had studied since 1901, and which he carried so far that only mechanical enlargement and casting was needed for its completion at the time of his death. As finished, the figure of the preacher stands to the front of an architectural canopy. His left hand grasps a Bible that rests upon a lectern, his right hand is raised in a gesture of emphasis, while the swing of the gown and the direct look from the head gives an atmosphere of energy and motion. Behind the Brooks, and against a cross that rises by His side, is a figure of Christ, half

shadowed, veiled, reposeful, who touches the preacher on the shoulder with His right hand as if inspiring the words to be spoken. The complete monument Saint-Gaudens reached through his usual succession of alterations. In his first efforts he had an angel with the Brooks. Then he designed two figures of the Christ in relief. And only after much thought did he decide to make this ideal figure in the round.

¶Saint-Gaudens' work now drew to its close, and his final tasks included solely the designs for three of the United States coins, The Caryatids for the Albright Art Gallery, and the bas-relief of his wife.

¶The coins he undertook at the suggestion of President Roosevelt. But the confusion of the carrying out of this commission often made him regret that he had entered upon it. Finally, however, after a discussion which lasted over a year and a half, it was settled that the Cent should exhibit a profile head on one side and lettering alone on the other; that the Ten Dollar gold piece should carry the same head with shifted inscriptions and a standing eagle; and that the Twenty-Dollar gold piece should show a full length figure of Liberty and a flying eagle. The flying eagle Saint-Gaudens developed from the bird on the 1857 white Cent. The standing eagle, he re-altered from a design he had used on such works as the Shaw Memorial, The Roosevelt Inauguration Medal and the shield of the Garfield Monument. Seventy or more models of the bird were to be seen in the studio waiting for the casual visitor to name his preference. The profile head Saint-Gaudens modelled in relief from an unused bust for the Sherman Victory, while the full length Liberty he rendered from a scheme he had long had in mind. It is most unfortunate that the Mint did not

notify the sculptor when they abandoned the thought of a new design for the Cent, as thereon he wasted precious hours; while the placing of the motto "In God We Trust," on the gold coins by other hands than his, will still further mar a composition which has already suffered greatly in the process of reproduction.

¶The Caryatids, his final large commission, absorbed him to a tremendous degree and marked his ultimate tendency to draw away from the decorative in favor of the monumental. As the building they were to adorn is large and reposeful, the sculptor wished to reflect these qualities. First he considered having winged figures. Then he believed it might be well to place garlands in their hands. Next he originated the scheme wherein the four central Caryatids held lettered tablets, those on the ends carrying palms. Finally he decided to place palms in the hands of the ones on the corners, while the middle figures should bear objects which denoted Architecture, Painting, Sculpture and Music.

¶The relief which he made of Mrs. Saint-Gaudens was the last work which he touched with his hands. The composition diverted him greatly as he could work on it while seated. But his death came before he could finish it.

¶During the last few years Saint-Gaudens was ill for much of the time, yet whenever pain left him for a few hours, his courage and his hope returned and he constantly repeated to his friends that life became more and more worth living as each day passed.

H. ASPET.

## COMMITTEE OF ARRANGEMENTS
FOR THE
## AMERICAN INSTITUTE OF ARCHITECTS.

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GENERAL SHERMAN.

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# MEMORIAL EXHIBITION
## OF THE WORKS OF
# AUGUSTUS SAINT-GAUDENS.

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1

### BERNARD P. E. SAINT-GAUDENS

Bronze bust, signed and dated 1867. H. 15 in. Three-quarters size, directed and looking left.

Inscription
BERNARD P. E. SAINT-GAVDENS.

Signature
A. ST. G. FECIT 1867.

Lent by Mrs. Augustus Saint-Gaudens.

Note. Father of the sculptor.

2

### WILLIAM MAXWELL EVARTS

Marble bust, signed and dated 1874. H. 23 in. Head directed and looking two-thirds to the left; undraped; shoulders undercut to form square pedestal.

Signature (in script)
AVG. SAINT-GAVDENS, ROMA, 1874.

Lent by Miss Mary Evarts.

Note. The order was given in Rome, the modelling being done in New York immediately after Mr. Saint-Gaudens's return from Italy. It was his first commissioned portrait bust.

3

## DAVID MAITLAND ARMSTRONG

Bronze plaque, low relief, signed and dated New York, June, 1877. H. 7 in.; W. 4¼ in. Head, in profile, directed to the right. Palette in upper right-hand corner.

Inscription

DAVID MAITLAND ARMSTRONG. NEW-YORK JVNE MDCCCLXXVII.

Signature

AVG. SAINT-GAVDENS SCVLPTOR.

Lent by Mr. D. Maitland Armstrong.

4

## WILLIAM GEDNEY BUNCE

Bronze plaque, low relief, signed and dated Paris, 1877. H. 6¾ in.; W. 5¼ in. Head and shoulders, in profile, directed to the right; wearing hat. Sailboat in lower right-hand corner.

Inscription

MY FRIEND WILLIAM GEDNEY BVNCE. PARIS MDCCCLXXVII

Signature

AVGVSTVS SAINT-GAVDENS FECIT.

Lent by Mr. W. G. Bunce.

5

## GEORGE WILLOUGHBY MAYNARD

Bronze plaque, low relief, signed and dated Paris, June, 1877. H. 8¼ in.; W. 5¾ in. Head and shoulders, in profile, directed to the left.

Inscription

PARIS JVNE MDCCCLXXVII. MON AMI GEORGE WIL-LOVGHBY MAYNARD.

Signature

AVGVSTVS SAINT-GAVDENS.

Lent by Mr. G. W. Maynard.

6

## WILLIAM L. PICKNELL

Bronze plaque, in low relief, signed and dated 1877. H. 7⅛ in.; W. 4⅞ in. Head and shoulders, in profile, turned and looking to the right. Palette and brushes indicated in lower left corner.

Inscription

WILLIAM L. PICKNELL. PAYSAGISTE. PARIS, JVNE MDCCCLXXVII.

Signature

AVGVSTVS SAINT-GAVDENS.

Lent by Mrs. Augustus Saint-Gaudens.

7

## MISS HELEN MAITLAND ARMSTRONG

Bronze plaque, low relief, signed and dated 1878. H. 6¼ in.; W. 5½ in. Head and shoulders of little girl, side view, head in profile, directed and looking left. Coat of arms in upper left corner.

Inscription

TO D. M. A. SOVVENIR OF THE SCVLPTOR. HELEN MAIT-LAND ARMSTRONG.

Signature

AVG. SAINT-GAVDENS FECIT 1878.

Lent by Mr. D. Maitland Armstrong.

8

## CHARLES FOLLEN McKIM

Bronze plaque, low relief, signed and dated Paris, August, 1878. H. 7½ in.; W. 5 in. Head and shoulders, side view, head in profile, directed to the right. A palette with brushes in lower right corner.

Inscription

MY FRIEND CHARLES MACKIM ARCHITECT. PARIS AVGVST MDCCCLXXVIII. IN SOVVENIR OF THE TEN JOLLY DAYS PASSED WITH YOV AND THE ILLVSTRIOVS STANFORD WHITE IN THE SOVTH OF FRANCE.

Signature

AVGVSTVS SAINT-GAVDENS FECIT.

Lent by Mr. C. F. McKim.

9

## AUGUSTUS SAINT-GAUDENS CHARLES F. McKIM AND STANFORD WHITE. (CARICATURE)

Bronze medallion, dated 1878. D. 6 in.

Lent by Mrs. Augustus Saint-Gaudens.

10

## DOCTOR WALTER CARY

Bronze plaque, low relief, signed and dated Paris, 1879. H. 9⅜ in.; W. 6¾ in. Head and shoulders, side view, head in profile, directed to the right; wearing hat. Similar plaque without hat. At left, coat of arms.

Inscription (below)

WALTER CARY M. D. MDCCCLXXIX.

Signature (above)
AVGVSTVS SAINT-GAVDENS FECIT.
PARIS

Lent by Messrs. Trumbull and Walter Cary.

## 11

## RICHARD WATSON GILDER, WIFE AND INFANT SON

Bronze plaque, low relief, signed and dated Paris, 1879. H. 8½ in.; W. 17 in. Quarter length, in profile, mother and son at the left, directed to the right; Mr. Gilder at the right, directed to the left.

Inscription
RICHARD WATSON GILDER HIS WIFE HELENA DE KAY AND RODMAN DE KAY GILDER. PARIS MDCCCLXXIX.

Signature
AVG. SAINT-GAVDENS SCVLPTOR.

Lent by Mr. R. W. Gilder.

## 12

## RODMAN DE KAY GILDER

Bronze plaque, low relief, signed and dated Paris, 1879. H. 13½ in.; W. 15⅜ in. Head of little boy, in profile, directed to the right.

Inscription
RODMAN DE KAY GILDER. PARIS SEPTEMBER 1879.

Signature
FE (monogram: A ST G) CIT.

Lent by Mr. R. W. Gilder.

Note: A detail from the group described in Number 12, but more fully carried out.

13

## MISS MARIA M. LOVE

Bronze plaque, low relief, signed and dated Paris, 1879. H. 9⅞ in.; W. 6⅞ in. Head and shoulder, side view, head in profile, directed right, looking down. Upper left corner, coat of arms; upper right, ribbon with legend OMNIA VINCIT AMOR.

Inscription (below)
MARIA M. LOVE. PARIS MDCCCLXXIX.

Signature
(Monogram: A ST G) FECIT.

Lent by Mr. Thomas Cary.

14

## FRANCIS DAVIS MILLET

Bronze plaque, signed and dated Paris, March, 1879. H. 10½ in.; W. 6¾ in. Head and shoulders, side view, directed to the right, head in profile. Palette and brushes in lower right corner.

Inscription
FRANCIS DAVIS MILLET. AETATIS SUE XXXII. PARIS. MARCH MDCCCLXXIX.

Lent by Mr. F. D. Millet.

15

## THEODORE DWIGHT WOOLSEY FORMER PRESIDENT OF YALE UNIVERSITY

Marble half statue, signed and dated 1875–1879. H. 29¾ in. Torso directed to the front, head inclined forward and to the left; arms folded, right hand holding book; doctor's gown.



Number 17.

Copyright, 1905, de W. C. Ward.

ADMIRAL FARRAGUT.

NATIONAL ART LIBRARY

Signature
AVGVSTVS SAINT-GAVDENS FECIT. MDCCCLXXV-MDCCCLXXIX. (On back, monogram: A ST G.)

Lent by Yale University.

16

## BENJAMIN GREENE ARNOLD

Marble bust, signed, not dated. [187?] H. 21 in. Head directed and looking slightly to the left.

Signature
AVG. SAINT-GAVDENS.

Lent by Mr. Henry Newton Arnold.

17

## ADMIRAL DAVID GLASGOW FARRAGUT

Plaster cast from a bronze statue, signed and dated Paris, 1879–1880. Heroic size. Body directed to the front, head and eyes a little to the right; uniform of United States Admiral, sword at side, the skirt of the coat turned back on one side as if blown by the wind; right arm straight at side, hand closed; left raised to waist-line, with telescope in hand; feet slightly separated as if steadying the poise on an unstable base. Low rectangular plinth.

Signature (on bronze base)
MODELLED BY AVG. SAINT-GAVDENS PARIS MDCCCLXXIX-MDCCCLXXX.

Cast made by permission of Commissioner of Parks, Borough of Manhattan.

Note. The original monument stands at the northeast corner of Madison Square Garden, New York City. The stone pedestal forms a semicircular seat,

divided by the pier upon which the figure stands, and terminating at either end in carved dolphins. Upon the central pier is a symbolic sword, plunged down through the waves which flow across it and over two seated female figures carved in low relief at either side. The seat is raised three steps from the level of the park, and the space about its foot is paved with pebbles in which a bronze crab is sunk. The inscription which completes the decoration of the stone seat-back reads in part as follows:

DAVID GLASGOW FARRAGVT. THAT THE MEMORY OF A DARING AND SAGACIOVS COMMANDER AND GENTLE GREAT-SOVLED MAN WHOSE LIFE FROM CHILDHOOD WAS GIVEN TO HIS COVNTRY BVT WHO SERVED HER SVPREMELY IN THE WAR FOR THE VNION MDCCCLXI-MDCCCLXV MAY BE PRESERVED AND HONORED . . . HIS COVNTRYMEN HAVE SET VP THIS MONVMENT A. D. MDCCCLXXXI. BORN . . . MDCCCI. (Follows a biographical sketch.) DIED . . . MDCCCLXX.

This was the first statue commissioned from Saint-Gaudens for a public place. It was modelled in Paris, exhibited there in the Salon of 1880, and unveiled in New York in 1881, marking an epoch in American sculpture and decorative art.

## 18

## ADMIRAL DAVID GLASGOW FARRAGUT

Bronze cast of the model for the head, without signature or date. Copyrighted 1908. H. 12 in.

Lent by Mrs. Augustus Saint-Gaudens.

Note. The statue as completed for the monument is dated 1879–1880. See Number 17.

## 19

## MRS. EMELIA WARD CHAPIN

Bronze plaque, low relief, signed and dated Paris, 1879. H. 9½ in.; W. 6 in. Head and shoulders, in profile, directed right.

Inscription

EMELIA WARD CHAPIN

Signature (above)
AVGVSTVS SAINT-GAVDENS FECIT
PARIS MDCCCLXXIX.

Lent by Mrs. E. W. Chapin.

20

## DOCTOR WILLIAM EDWARD JOHNSTON

Bronze plaque, low relief, signed and dated Paris, 1879. H. 9¾ in.; W. 6⅝ in. Head and shoulders, side view, directed right.

Inscription
GVLIELMVS EDWARDVS JOHNSTON . . . MRS. JOHNSTON FROM DOCTOR CARY.

Signature
(Monogram: A ST G) FECIT. PARIS, MDCCCLXXIX.

Lent by Professor R. M. Johnston.

21

## JOHN S. SARGENT

Bronze medal, low relief, signed and dated Paris, July, 1880. D. 2¾ in. Sketch of head, in profile, directed to the right.

Inscription
MY FRIEND JOHN SARGENT. PARIS JVLY MDCCCLXXX. BRVTTO RITRATO.

Signature
FECE A ST G.

Lent by Mrs. Augustus Saint-Gaudens.

22

## DR. HENRY SCHIFF

Bronze plaque, low relief, dated Paris, May, 1880. H. 10¾ in. W. 11¼ in. Half length, side view, head profile, directed to the right. Figure of toad introduced at the right.

Inscription

ALL' AMICONE DOTTORE HENRY SCHIFF AETATIS XXXXVII. DEI ROSPI DI ROMA E DEI PVZZI ROMANI AMANTE. DE FILOSOFIA E DI BELLE ARTI DILETTANTE. DEL TIPO GAT TESCO INAMORATO: IN PARIGI NEL MESE DI MAGGIO DELL' ANNO MDCCCLXXX.

(TRANSLATION: To the dear friend Doctor Henry Schiff at the age of forty-seven. Lover of the toads and smells of Rome, dilettante in philosophy and the fine arts, admirer of the feline type: in Paris in the month of May of the year MDCCCLXXX.)

Signature

FECE AVGVSTVS SAINT-GAVDENS.

Lent by Mrs. Augustus Saint-Gaudens.

Note. A reduction is in the Luxembourg.

23

## CHILDREN OF PRESCOTT HALL BUTLER

Bronze low relief, signed and dated New York, October, 1880–March, 1881. H. 24 in.; W. 35½ in. Figures of two little boys in Highland costume; three-quarters length, three-quarters to the right, heads in profile; right arm of elder boy about shoulders of younger. In upper left corner, an endless knot with legend DABIT DEVS HIS QVOQVE FINEM.

Inscription

(Left) CHARLES STEWART BVTLER IN HIS FOVRTH YEAR. (Right) LAWRENCE SMITH BVTLER IN HIS SIXTH YEAR. (Below) TO MY FRIEND PRESCOTT HALL BVTLER SIXTH OF JULY EIGHTEEN HVNDRED AND EIGHTY. MARCH TWENTY SIXTH EIGHTEEN HVNDRED AND EIGHTY ONE.

Signature

(Upper right corner, monogram A ST G) FECIT. (Below) MODELLED BY AVGVSTVS SAINT-GAVDENS NEW YORK OCTOBER EIGHTEEN HVNDRED AND EIGHTY. MARCH EIGHTEEN HUNDRED AND EIGHTY ONE.

Lent by Mrs. P. H. Butler.

## 24

## JULES BASTIEN-LEPAGE

Bronze plaque, low relief, signed and dated Paris, 1880. H. 14½ in.; W. 19½ in. Half length, directed to the left, head in profile; palette in left hand, a brush in the right.

Inscription

JVLES BASTIEN-LEPAGE AETATIS XXXI. PARIS MDCCCLXXX.

Signature

AVGVSTVS SAINT-GAVDENS FECIT.

Lent by Mrs. Charles Homer.

Note. A reduction is in the Luxembourg.

## 25

## CHILDREN OF PRESCOTT HALL BUTLER

A replica in marble of Number 23, presented to the Metropolitan Museum of Art by Mr. Jacob H. Schiff.

Note. A bronze reduction is in the Luxembourg.

## 26

## JOSIAH GILBERT HOLLAND

Plaster cast of plaque (stained to resemble bronze), low relief, signed and dated New York, 1881. H. 15½ in.; W. 10¾ in.

Head and shoulders, side view, head in profile, directed to the right.

Inscription

ET VITAM IMPENDERE VERO. JOSIAH GILBERT HOLLAND AT THE AGE OF FIFTY-SEVEN. NEW-YORK A. D. MDCCCLXXVI.

Signature

FECIT (monogram: A ST G) 1881.

Lent by Mr. Bleecker Van Wagenen.

27

## MRS. CHARLES CARROLL LEE AND MISS LEE

Bronze plaque, low relief, signed and dated New York, 1881. H. 14¼ in.; W. 23¾ in. Two busts at either end of plaque, side view, heads in profile; Mrs. Lee at right, directed left, Miss Lee at left, directed right. Between them, a shield, crest, and narrow ribbon scroll.

Inscription

(Upper left corner) SARAH REDWOOD LEE AETATIS XVI. (Upper right corner) HELEN LEE AETATIS XXXVIII. (Below) NEW YORK MDCCCLXXXI. MODELLED BY AUGUSTUS SAINT-GAUDENS FOR HIS FRIEND DOCTOR CHARLES CARROLL LEE.

Lent by Mrs. Charles Carroll Lee.

28

## MISS SARAH REDWOOD LEE

Bronze plaque, low relief, signed. [1881.] Three-quarters length, three-quarters to the right, head in profile, hands clasped before her.

Inscription

SARAH·REDWOOD LEE.

Note. A reduction is in the Luxembourg.

Signature
(Monogram: A ST G) FECIT.

Lent by Mrs. Augustus Saint-Gaudens.

Note. A reduction is in the Luxembourg.

## 29

## SAMUEL GRAY WARD

Bronze plaque, signed and dated New York, May, 1881. H. 18⅞ in.; W. 14½ in. Three-quarters length; three-quarters to the right, head in profile, left hand clasping right wrist.

Inscription
SAMVEL GRAY WARD. NEW YORK MAY MDCCCLXXXI.

Signature
FE (monogram: A ST G) CIT.

Lent by Mr. Thomas W. Ward.

Note. A reduction is in the Luxembourg.

## 30, 31

## CARYATIDS FOR RESIDENCE OF CORNELIUS VANDERBILT, NEW YORK

Two plaster casts from models, without signature or date. [1881?] Total H. 4 ft. 4½ in. Standing within shell-lined niches, female figures in classic drapery supporting (in the original) the ends of the mantel-piece with their uplifted arms; one, with head bowed on breast, the other with head inclined to the right.

Inscription above latter
AMOR.

Lent by Mrs. Augustus Saint-Gaudens.

Note. The latter caryatid is seen at the left of the portrait of Mr. Saint-Gaudens by Mr. Cox.
The marble mantel-piece of which the finished statues form a part was executed in collaboration with John La Farge about 1881.

## 32

## HOMER SCHIFF SAINT-GAUDENS

Bronze, low relief, dated New York, February, 1882. H. 20½ in.; W. 16½ in. Infant, seated in armchair, half length, side view, directed to the left, head in profile, looking left, hand on arm of chair.

Inscription
TO MY FRIEND DOCTOR HENRY SCHIFF THIS PORTRAIT OF MY SON HOMER SCHIFF SAINT-GAUDENS AT THE AGE OF SEVENTEEN MONTHS.

Signature
AVGVSTVS SAINT-GAVDENS NEW YORK. FEBRVARY MDCCCLXXXII.

Lent by Mrs. Augustus Saint-Gaudens.

## 33

## HOMER SCHIFF SAINT-GAUDENS

A replica in marble of Number 32, presented to the Metropolitan Museum of Art by Mr. Jacob H. Schiff.

Note. A bronze reduction is in the Luxembourg.

## 34

## MISS GERTRUDE VANDERBILT (MRS. HARRY PAYNE WHITNEY)

Bronze plaque, low relief, signed, not dated. [1882.] H. 16⅜ in.; W. 23¾ in. Half length, three-quarters to the left, head three-quarters, directed left; wearing hat; hands raised, gathering roses, branches of which compose the background.

Inscription
GERTRUDE VANDERBILT AT THE AGE OF SEVEN.

Signature
MODELLED BY AVG. SAINT-GAVDENS.

Lent by Mrs. Harry Payne Whitney.

## 35

## DOCTOR ALEXANDER HAMILTON VINTON

Plaster cast from bronze, middle relief, signed and dated 1883 Heroic size. Half-length figure, wearing doctor's gown, directed to the right, head three-quarters and looking to the right; in the right hand, under the arm, a book. The inscription covers the background.

Inscription
ALEXANDER HAMILTON VINTON D. D.... RECTOR OF EMMANVEL CHURCH, FROM 1869 TO 1877....

Signature
(Monogram: A ST G)

Cast made by permission of the Trustees of Emmanuel Church, Boston.

## 36

## CHARLES TIMOTHY BROOKS

Plaster cast from memorial tablet; middle relief, signed and dated 1884. H. 4 ft. 1 in.; W. 2 ft. 6 in. Within a rectangular tablet a circular medallion containing life-size head and shoulders, side view, directed to the left.

Inscription
(Above medallion) IN SACRED MEMORY OF THE FIRST AND BELOVED MINISTER OF THIS SOCIETY, (within medallion) CHARLES TIMOTHY BROOKS BORN IN SALEM MASS. JUNE 20TH, 1813. DIED IN NEWPORT R. I. JUNE 4TH, 1883. (Below medallion is a eulogy of some length.)

Signature
FECIT A ST G 1884.

Lent by Mrs. Augustus Saint-Gaudens.

Note. The original, in bronze, is in Channing Church, Newport, R. I.

## 37

## PROFESSOR ASA GRAY

Bronze plaque, low relief, signed and dated Cambridge, Mass. 1884. H. 35½ in.; W. 27 in. Head and shoulders, side view, directed to the left. In upper right corner, within a wreath of flowers, three miniature books with word VE / RI / TAS on their pages.

Inscription
ASA GRAY MDCCCLXXXIV.

Signature
AVGVSTVS SAINT-GAVDENS FECIT
CAMBRIDGE MASS.

Lent by Harvard University.

## 38

## SILAS WEIR MITCHELL

Bronze plaque, low relief, signed and dated New York, 1884. H. 20½ in.; W. 16⅝ in. Three-quarters length, three-quarters to the right, head in profile, directed right; right arm akimbo, left at side with hat and gloves in hand.

Inscription
(Above) S. WEIR MITCHELL, PHILADELPHIA. (Within parchment scroll bearing device of rod and serpent, the date) MDCCCLXXXIV. (Below) JOHN CADWALADER FROM S. WEIR MITCHELL.

Signature
AVGVSTVS SAINT-GAVDENS FECIT NEW YORK.

Lent by Mr. John L. Cadwalader.

## 39

## MRS. LOUISE M. HOWLAND

Bronze high relief, signed. [1884?] H. 39⅛ in.; W. 23½ in. Three-quarters length figure, three-quarters to the left; head directed and looking right, right arm resting on piano, hands clasped.

Inscription
LOUISE MILLER HOWLAND ... MDCCCLXXXIV.

Signature
AVGVSTVS SAINT-GAVDENS FECIT.

Lent by Judge Henry E. Howland.

## 40

## MRS. STANFORD WHITE

Marble middle relief, signed and dated February 7, 1884. H. 23 in.; W. 12¾ in. Three-quarters length; three-quarters to the left, looking left; right hand raised, left holding flowers.

Inscription
FEBRVARY VII MDCCCLXXXIX.

Signature
AVGVSTVS SAINT-GAVDENS FECIT

Lent by Mrs. Stanford White.

41

## DUNROBIN

Terra-cotta circular medallion, low relief, signed and dated 1884. D. 15 in.

Inscription
DUNROBIN.

Signature
A. 1884. ST. G.

Lent by Mr. John Gellatly.

Note. This is a portrait head of the Scotch deerhound Dunrobin, the dog that was used as a model by Mr. Saint-Gaudens in his relief of the Children of Jacob H. Schiff.

42

## WILLIAM EVARTS BEAMAN

Bronze medallion, signed and dated 1885. D. (vertical) 18½ in.; (horizontal) 19 in. Head and shoulders of little boy, directed to the left.

Inscription
QVANTVM BONVM EST VBI SVNT PRAEPARATA PECTORA IN QVAE TVTO SECRETVM OMNE DESCENDAT QVORVM CONSCIENTIAM MINVS QVAM SVAM TIMEAS QVORVM SERMO SOLLICITVDINEM LENIAT SENTENTIA CONSILIVM EXPEDEAT HILARITAS TRISTRIAM DISSIPET CONSPECTVS IPSE DELECTET. WILLIAM EVARTS BEAMAN IN HIS FOVRTH YEAR 1885.

Signature
FE (monogram: A ST G) CIT

Lent by Mrs. C. C. Beaman.

43

## DOCTOR HENRY WHITNEY BELLOWS

Plaster cast from bronze memorial tablet, middle relief [signed and dated New York, 1885]. Full-length figure, standing,

directed and looking three-quarters to the left; wearing gown, right arm bent, holding book, left at side; right foot advanced. Between pilasters supporting a round arch, the whole upon a pediment-shaped tablet. H. 10 ft. 4 in.; W. 4 ft. 5⅛ in.

Inscription

(Above) FORTY-THREE YEARS MINISTER OF THIS CHVRCH TO WHICH HE GAVE THE NAME ALL-SOVLS PRESIDENT OF THE VNITED STATES SANITARY COMMISSION FROM 1861 TO 1878. (Below) HENRY WHITNEY BELLOWS D. D. BORN IN BOSTON JVNE 11TH 1814. DIED IN NEW YORK JANVARY 1882.

Cast made by permission of the Trustees of All Souls Church, New York.

## 44

## AMOR CARITAS

Plaster cast from bronze high relief, signed and dated 18[87]. Total H. 8 ft. 9 in.; W. 4 ft. Within a shallow niche, a standing female figure, with upward curving wings partly surrounding a tablet which rests upon the head and is lightly held by the upraised hands. The figure is directed front, the head and eyes very slightly to the right, and the sandaled feet are partly visible beneath the long robe. Girdle and crown of passion-flowers.

Inscription (on tablet above head)

AMOR CARITAS.

Signature

AVGVSTVS SAINT-GAVDENS.
MDCCCLXX [XVII].

Lent by Mrs. Augustus Saint-Gaudens.

Note. The original idea of this was embodied in the figures on the Morgan tomb at Hartford, Conn., which were burned. From this spring the figure of the Maria Smith tomb at Newport, and the Amor Caritas of the Luxembourg, of which this is a replica.

45

## DEACON SAMUEL CHAPIN ("THE PURITAN")

Plaster cast from original bronze statue in Springfield, Mass., signed and dated 1887. Heroic size. Stalwart figure of a man walking; Puritan costume, with a peak-crowned hat, long flowing cloak, and carrying a staff. Head directed to the front, eyes down; right arm extended and thrown back, with hand grasping head of staff; left arm flexed with hand supporting book, the edges of which are to the fore. Branches of pine needles scattered under foot.

Inscription (from marble base of original)

1595 ANNO DOMINI 1675. DEACON SAMUEL CHAPIN. ONE OF THE FOUNDERS OF SPRINGFIELD.

Signature (on bronze base of original)

AUGUSTUS SAINT-GAUDENS SCULPTOR. NEW YORK MDCCCLXXXVI.

Note. A similar statue (not a replica) called "The Pilgrim" was made for the New England Society of Pennsylvania and stands in City Hall Square, Philadelphia.

The head was remodelled and changed; changes were also made in the cloak, and the book was reversed so that the lettering "Holy Bible" on the back is seen.

46

## CHESTER W. CHAPIN

Plaster cast of bust, without signature or date. [About 1887.] H. 21 in. Directed and looking front.

Lent by Mrs. Augustus Saint-Gaudens.

THE PURITAN.

Number 45.

NATIONAL ART LIBRARY

47

## PORTRAIT OF A LADY

Plaster cast from unfinished clay sketch of oval medallion, not signed, dated, or inscribed. D. (vertical) 16 in.; (horizontal) 13¾ in. Head and shoulders, three-quarters to the right, directed right, head in profile, hand on chest.

Lent by Mrs. Augustus Saint-Gaudens.

48

## WASHINGTON MEDAL

Replica of Number 60 (1889), used to show the reverse.

Lent by the American Numismatic Society.

49

## ABRAHAM LINCOLN (STANDING FIGURE)

Plaster cast from bronze statue, signed and dated 1887. Heroic size. Standing before a chair, figure directed to the front, head slightly bent, right arm thrust behind him, left grasping lapel of coat, left foot advanced, in an attitude characteristic of Lincoln when rising to make a speech.

Signature

AUGUSTUS SAINT-GAUDENS SCULPTOR MDCCCLXXXVII.

Cast made by permission of the Commissioners of Lincoln Park, Chicago.

Note. The original statue stands at the south end of Lincoln Park in Chicago, the idea of an audience-chamber being further carried out in the great circular stone exedra, sixty feet across, which surrounds the low pedestal, in the design

of which Mr. Saint-Gaudens collaborated with the late Stanford White, architect. The inscription is on the pedestal and back of the exedra, and includes among other things an extract from the Cooper Union speech of 1860:

LET US HAVE FAITH THAT RIGHT MAKES MIGHT, AND IN THAT FAITH LET US TO THE END DARE TO DO OUR DUTY AS WE UNDERSTAND IT.

Compare the seated statue of Lincoln executed in 1907 (Number 98).

## 50

## ROBERT LOUIS STEVENSON

Electrotype reduction from the model of the relief as originally designed; in rectangular form; signed and dated New York, September, 1887. H. 6⅝ in.; W. 13½ in. Full-length figure, seen in profile, looking left, reclining in a bed, the lower limbs partly concealed by the coverlet; the left hand holding a manuscript, the knees being drawn up to support it, and the right hand poised in air, with a cigarette between the fingers. A border of ivy leaves and berries extends across the top of the plaque, with the inscription and signature written horizontally below it, the figure of the winged horse occurring between the first two stanzas of the inscription.

Inscription (Stevenson's poem beginning)

YOUTH NOW FLEES ON FEATHERED FOOT.
FAINT AND FAINTER SOUNDS THE FLUTE.

(ending)

LIFE IS OVER. LIFE WAS GAY.
WE HAVE COME THE PRIMROSE WAY.

TO ROBERT LOUIS STEVENSON FROM HIS FRIEND AUGUSTUS SAINT-GAUDENS. NEW-YORK SEPTEMBER MDCCCLXXXVII.

Signature: As given above.

Note. The sittings for the head and shoulders took place in New York while Stevenson was ill there on his way to the Adirondacks. The hands were modelled from studies made at Manasquan just before he left for Samoa.

Lent by Mrs. Augustus Saint-Gaudens.



ROBERT LOUIS STEVENSON

NATIONAL

51

## ROBERT LOUIS STEVENSON

Bronze circular medallion, low relief, signed and dated 1887. D. (vertical) 35⅜ in.; (horizontal) 34½ in. Similar in design and inscription to the model described under Number 50, but differing as follows: foot of bed and lower quarter of figure not visible; ivy border and verses of inscription made to conform to the circular shape of the medallion. Instead of dedication "To Robert Louis Stevenson," &c., the present example reads:
REPLICA MADE FOR CHARLES DEERING BY HIS FRIEND AVGVSTVS SAINT-GAVDENS. ASPET MCMVI.

Signature (below poem)
AVGVSTVS SAINT-GAVDENS. MDCCC. LXXXVII.

Lent by Mr. Charles Deering.

Note. The "dedication" varies with the name of the recipient, and the earlier replicas differed in minor details of modelling.
A bronze reduction is in the Luxembourg.

52

## ROBERT LOUIS STEVENSON

Plaster cast from rectangular bronze memorial tablet in Saint Giles's Cathedral, Edinburgh, Scotland; low relief, signed and dated 1887–1892. H. (of relief proper) 5 ft. 7 in., (of plinth) 1 ft. 10 in.; W. (of relief proper) 9 ft. 1½ in., (of plinth) 9 ft. 2 in. A variant of the same design, the figure being the same, but shown in full length, covered with a travelling rug in place of the coverlet, having a quill pen in hand in place of the cigarette, and resting upon a couch in place of the bed, with leaves of manuscript scattered upon the floor, and instead of the ivy border, extending across the top and drooping at sides of the relief a garland of laurel interwoven at the ends with Scotch heather and Samoan hibiscus. The outline of a ship is shown in the lower right corner.

Inscription

(Above, Stevenson's "Prayer" beginning)

GIVE VS GRACE AND STRENGTH TO FORBEAR AND TO PERSEVERE...

(On plinth, below relief proper)

ROBERT LOVIS STEVENSON. BORN AT VIII HOWARD PLACE EDINBVRGH, NOVEMBER XIII MDCCCL. DIED AT VAILIMA, ISLAND OF VPOLV, SAMOA, DECEMBER III. MDCCCXCIV. THIS MEMORIAL IS ERECTED IN HIS HONOVR BY READERS IN ALL QUARTERS OF THE WORLD....

(Follows Stevenson's "Epitaph" written by himself, ending)

HOME IS THE SAILOR, HOME FROM THE SEA.
AND THE HVNTER HOME FROM THE HILL.

Lent by Mrs. Augustus Saint-Gaudens.

53

## WILLIAM MERRITT CHASE

Bronze plaque, low relief, signed and dated New York, August, 1888. H. 21⅝ in.; W. 29½ in. Three-quarters length, three-quarters to the left, head in profile, directed left, wearing artist's blouse and Tam O'Shanter cap; in the left hand are a palette and brushes; the right arm, with paint-brush in hand, is extended and rests on painter's stick. In the lower left corner is a medallion with design of winged horse.

Inscription

WILLIAM MERRITT CHASE IN HIS FORTIETH YEAR FROM HIS FRIEND AVGVSTVS SAINT-GAVDENS. NEW-YORK AVGUST MDCCCLXXXVIII.

Signature: As given above.

Lent by Mr. W. M. Chase.

Note. The clay model of this plaque, in somewhat different form, is represented on the sculptor's easel in Mr. Kenyon Cox's portrait of Saint-Gaudens.

54

## EDWIN HUBBELL CHAPIN, D. D.

Plaster cast from the bronze relief in the Fourth Universalist Church, New York City. Signed, not dated. [188?] H. 36¾ in.; W. 32¾ in. Head and shoulders, three-quarters to the left, head in profile.

Inscription

EDWIN HVBBELL CHAPIN D. D. BORN DEC. 29TH. 1814. DIED DEC. 26TH 1880 HE BEING DEAD YET SPEAKETH. PASTOR OF THE FOVRTH VNIVERSALIST SOCIETY OF THE CITY OF NEW YORK FROM MAY 1848 VNTIL HIS DEATH.

Signature

(Monogram: A ST G) FECIT.

Lent by the Henry Bonnard Bronze Works.

55

## GENERAL WILLIAM TECUMSEH SHERMAN

Bronze bust, signed. [1888.] Copyright by Augustus Saint-Gaudens, 1892. Total H. 31½ in. Shoulders directed front, head and eyes right; United States military coat. The bust rests upon a rectangular block bearing the inscription, and that in turn upon a mass of ribbon-bound laurel supported upon a rectangular slab.

Inscription

WILLIAM TECUMSEH SHERMAN.

Signature

AVGVSTVS SAINT-GAVDENS.

Lent by U. S. Military Academy at West Point.

Note. Modelled from life in eighteen sittings. Served as the study for the head of Sherman in the memorial statue unveiled in 1903.

56

## MRS. SCHUYLER VAN RENSSELAER

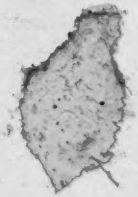
Bronze plaque, low relief, signed and dated 1888. H. 29¼ in.; W. 7¼ in. Head and shoulders, side view, head profile, directed to the left.

Inscription
ANIMVS NON OPVS. MDCCCLXXXVIII. TO MARIANA GRISWOLD VAN RENSSELAER.

Signature
AVGVSTVS SAINT-GAVDENS.

Lent by Mrs. Schuyler Van Rennselaer.

Note. A reduction is in the Luxembourg.



56a

## CHILDREN OF JACOB H. SCHIFF

Plaster cast from bronze, low relief, signed and dated [New York], 1888. H. 5 ft. 9½ in.; W. 4 ft. 3 in. Figures of little girl and boy, walking, accompanied by greyhound. Full length, three-quarters to the right; the face of the girl seen in three-quarters view, the boy's in profile. The former, somewhat the taller, placed at the right, leads the boy with her right hand, and with the left holds the dog by the collar. The boy holds cap in right hand. Sculptured frame effect of plinth, columns and cornice hung with garlands.

Signature
AVGVSTVS SAINT-GAVDENS.

Lent by Mrs. Augustus Saint-Gaudens.

Note. A bronze reduction is in the Luxembourg.

57

## KENYON COX

Bronze plaque, low relief, signed and dated New York, 1889. H. 19½ in.; W. 7⅞ in. Head, in profile, directed to the right.

Inscription

KENYON COX PAINTER IN HIS THIRTY THIRD YEAR BY HIS FRIEND AVGVSTVS SAINT-GAUDENS MDCCCLXXXIX.

Signature: As given above.

Lent by Mr. Kenyon Cox.

Note. Executed two years after the portrait painted by Mr. Cox of Mr. Saint-Gaudens.

58

## GEORGE HOLLINGSWORTH

Plaster cast, low relief, signed and dated 1889. H. 5 ft. 9 in.; W. 2 ft. 9½ in. Three-quarters length, three-quarters to the right, head in profile, directed to the right; right arm akimbo, left resting on book. Frame effect produced by modelled cornice, plinth and moulding.

Inscription

GEORGE HOLLINGSWORTH TEACHER OF THE LOWELL INSTITVTE DRAWING SCHOOL FROM MDCCCLI TO MDCCCLXXIX. THIS BRONZE TESTIFIES TO THE LOVE OF HIS MANY FRIENDS AND TO THE GRATITVDE AND ESTEEM OF HIS MANY PVPILS. MDCCCXIII MDCCCLXXXII.

Signature

A ST G FECIT '99.

Cast made by permission of Boston Museum of Fine Arts.

Note. The original, in bronze, is in the Boston Museum of Fine Arts.

59

## DOCTOR JAMES McCOSH

Plaster cast from bronze memorial tablet, middle relief, signed and dated 1889. Full-length figure, standing, directed front, head three-quarters and looking right; wearing doctor's gown; right hand extended, left resting upon reading-desk. H. 8 ft. 3½ in.; W. 4 ft. 7¾ in.

Inscription (above)

JAMES McCOSH D. D. LL. D. FOR TWENTY YEARS PRESIDENT OF PRINCETON COLLEGE OCTOBER XXVII MDCCCLXVIII. JVNE XX MDCCCLXXXVIII. ERECTED IN HIS HONOR BY THE CLASS OF MDCCCLXXIX. JVNE XVIII MDCCCLXXXIX.

Cast made by permission of Princeton University.

60

## WASHINGTON MEDAL

Bronze medal, low relief, copyrighted 1889. D. 4½ in.

(Obverse) Bust of Washington, side view, head in profile, directed left; Continental costume. At the right, the fasces of magistracy. Forming a border about the edge, thirteen stars.

Signature

PHILIP MARTINY, MODELLER. DESIGN AND COPYRIGHT BY AUGUSTUS SAINT-GAUDENS.

Inscription

GEORGE WASHINGTON. PATER PATRIAE. MDCCLXXXIX.

(Reverse) Upper half, an American eagle, with wings spread, claws holding arrows and olive branch bearing shield with legend E PLVRIBVS VNVM. Lower left, coat of arms of New York State. Thirty-eight stars forming border.

Inscription

TO COMMEMORATE THE INAVGVRATION OF GEORGE WASHINGTON AS FIRST PRESIDENT OF THE VNITED STATES.

ADAMS MONUMENT.

Number 62.

OF AMERICA AT NEW YORK APRIL XXX MDCCLXXXIX. BY AVTHORITY OF THE COMMITTEE ON CELEBRATION WASHINGTON MEDAL NEW YORK APRIL XXX MDCCCLXXXIX.

Lent by Metropolitan Museum.

## 61

## MISS VIOLET SARGENT

Bronze plaque, low relief, signed and dated 1890. Full-length seated figure, directed three-quarters to the right, head in profile, holding in the hands a guitar, the limbs crossed. H. 50¼ in.; W. 34¼ in.

Inscription (within ivy-wreath)
VIOLET SARGENT.

Signature
A. ST G MDCCCLXXXX FECIT

Lent by Mrs. Augustus Saint-Gaudens.

## 62

## ADAMS MONUMENT, ROCK CREEK CEMETERY, WASHINGTON, D. C.

Plaster cast from bronze statue, unsigned and undated. [About 1891.] A figure, enveloped in heavy drapery, which covers the head and body with the exception of the face and right arm, the hand of which supports the chin. Directed to the front, eyes lowered.

Cast made by permission of Mr. Henry Adams.

Note. The monument consists of a block of granite against which the figure leans, and which forms one side of an hexagonal plot of about twenty feet in diameter. Opposite and occupying three sides of the hexagon is a massive stone bench. The figure has been variously interpreted, although Saint-Gaudens gave no name to it.

62a

## THE HEAD OF THE FIGURE ON THE ADAMS MONUMENT

This head was in the studio of Mr. Augustus Saint-Gaudens when everything was destroyed in 1904 with the exception of this head and the portrait of his son, Mr. Homer Saint-Gaudens. "The Adams Monument head was especially notable that dreary morning after the fire when there was absolutely nothing else left standing or saved."

Lent by Mrs. Augustus Saint-Gaudens.

63

## SEAL FOR THE PUBLIC LIBRARY, BOSTON, MASSACHUSETTS

Plaster cast from which the stone rectangular high relief was cut, signed. [1891?] H. 4 ft.; W. 6 ft. A shield, bearing a book, is supported on either side by nude figures of boys, each carrying a torch. Above, a ribbon scroll.

Inscription
OMNIVM LVX CIVIVM. MDCCCLII MDCCCLXXXIII.

Signature
BY A. ST. G.

Lent by the Boston Public Library.

64

## DIANA

Bronze cast from a study for the head, without date. Copyrighted 1908. H. 9½ in.

Signature
(Monogram: A. ST. G.)

Lent by Mrs. Augustus Saint-Gaudens.

65

## DIANA

Reduction in bronze from the Diana surmounting the Madison Square Garden tower, with drapery omitted. Not signed or dated. Total H. 41⅛ in. Attitude similar to that of Number 67, bow and arrow present, crescent omitted. No inscription:

Lent by Mr. Charles F. McKim.

Note. A large statue of Diana, modelled in 1892, was exhibited in bronze at the World's Fair in Chicago in 1893, and now forms the weathervane for Montgomery Ward's tower on the Lake Front in Chicago. A smaller statue, which also has the drapery, was placed above the tower of Madison Square Garden, New York.

66

## DIANA

Bronze cast from early clay sketch, not signed. H. (of figure) 25 in.; (of pedestal) 5 in. Nude figure poised with one foot upon a sphere. Head turned to left, crescent on brow; left arm extended, right flexed, in attitude of archer shooting; bow and arrow absent. No inscription.

Lent by Mr. John Gellatly.

67

## MRS. GROVER CLEVELAND

Plaster cast from model in form of circular medallion, not signed or dated. D. 17 in. Head and shoulders, three-quarters to the left, head three-quarters and looking left.

Inscription
FRANCES FOLSOM CLEVELAND.

Lent by Mrs. Augustus Saint-Gaudens.

68

## MRS. GROVER CLEVELAND

Bronze medallion, low relief, signed and dated 1892. D. 5¼ in. Head and shoulders, three-quarters and looking left.

Inscription
FRANCIS FOLSOM CLEVELAND MARION MASSACHUSETTS. AVGVST MDCCCXCII.

Signature
(Monogram: A ST G.)

Lent by Mrs. Grover Cleveland.

Note. A reduction from Number 67.

69

## MEDAL OF WORLD'S COLUMBIAN EXPOSITION, CHICAGO

Bronze medal, cast, low relief, signed. Date of inscription 1892–1893. D. 4 in.

(Obverse) Figure of Columbus in armor with sword and cloak; full-length, body and head three-quarters, directed left, eyes raised, arms outspread, right foot advanced. Background: portions of a ship, an unfurled banner, and figures of three men visible in part; in distance a symbolic device of ships passing the pillars of Hercules, and words PLVS VLTRA.

Inscription
CHRISTOPHER COLVMBVS OCT. XII MDCCCXCII.

Signature (below, partly effaced)
AVGVSTVS SAINT-GAVDENS.

(Reverse) Undraped figure of a youth standing upon a hill-top, and supporting a tall shield, directed and looking front, right arm extended, hand grasping a torch; left arm, with hand holding three wreaths, resting upon the shield. The shield bears under the motto E PLVRIBVS VNVM, an American eagle with arrows, olive branch and small shield. At the right of the large shield is a young oak-tree.

Inscription
THE COLVMBIAN EXHIBITION IN COMMEMORATION OF THE FOVR HVNDREDTH ANNIVERSARY OF THE LANDING OF COLVMBVS. TO AVGVSTVS SAINT-GAVDENS. MDCCCXCII-MDCCCXCIII.

Signature
(Monogram: A ST G)

Lent by Mr. Louis Saint-Gaudens.

Note. Cast from the original study, reduced.

## 70

## MEDAL OF WORLD'S COLUMBIAN EXPOSITION, CHICAGO

Two electrotype medallions from obverse and reverse of similar design, with slight variation. D. 8 in. (encircled by one-half inch rim left in electrotyping).

Lent by United States Mint in Philadelphia.

Note. Design of obverse same as the above. The design of the reverse (rejected by the Quadro-Centennial Committee of the United States Senate) resembles the original sketch except in having a blank tablet for the name of the recipient at lower left with three fleurets below it, and some minute changes in the shield-bearings.

71

## MEDAL OF WORLD'S COLUMBIAN EXPOSITION, CHICAGO

The medal as finally cast, with the obverse as designed by Saint-Gaudens, and in place of the nude figure, &c., of the reverse, a design by Mr. Charles E. Barber of the United States Mint. D. 4 in.

Lent by Mr. George F. Kunz.

72

## STUDY OF A CHILD

Bronze medallion, low relief, unsigned, dated 1892. D. 2¾ in. Head and shoulders, three-quarters to the right, head in profile, directed right.

Inscription
... MDCCCXCII.

Lent by Mrs. Augustus Saint-Gaudens.

73

## CHARLES COTESWORTH BEAMAN

Bronze plaque, low relief, signed and dated 1894. H. 26½ in.; W. 15¼ in. Figure half length, head in profile, directed and looking to the right, right hand in pocket.

Inscription
MDCCCLXXXIV. CHARLES COTESWORTH BEAMAN BY HIS FRIEND AVGVSTVS SAINT-GAVDENS.

Signature: As given above.

Lent by Mrs. C. C. Beaman.

Note. A reduction is in the Luxembourg.

74

## GARFIELD MONUMENT, FAIRMOUNT PARK, PHILADELPHIA

Plaster cast from bronze bust of James Abram Garfield, unsigned, dated 1895. Colossal size. Undraped; head directed and looking front. Date inscribed below on tablet: MDCCCXCV.

Lent by the Henry Bonnard Bronze Works, New York.

75

## GARFIELD MONUMENT, FAIRMOUNT PARK, PHILADELPHIA

Plaster cast from bronze statue of the "Republic," signed and dated 1895. Heroic size. Standing female figure in flowing robe and liberty cap; directed and looking front; in the left hand a palm branch, the right resting an an oval shield held directly before the figure.

Inscription (on shield)
JAMES ABRAM GARFIELD PRESIDENT OF THE VNITED STATES MDCCCLXXXI.

Cast made by permission of the Commissioners of Fairmount Park, Philadelphia.

Note. The monument proper is a tall marble quadrilateral stele with Doric pilasters at the angles, supporting an entablature upon which rests the bust, and below which, filling a niche in the anterior face, stands the figure of the "Republic."

76

## MISS ANNIE PAGE

Bronze head, signed and dated 1895, copyrighted 1908. H. 18½ in.

Signature
MDCCC (monogram: A ST G) XCV

Lent by Mrs. Augustus Saint-Gaudens.

77

## WILLIAM ASTOR CHANLER

Bronze bust, signed and dated 1896. H. 19¼ in. Head and chest directed front.

Inscription
WILLIAM ASTOR CHANLER

Signature (script)
AUGUSTUS ST. GAUDENS, 1896.

Lent by Mrs. John J. Chapman.

78

## PETER COOPER

Plaster cast, of heroic size, of head from bronze statue, the original signed and dated 1897. H. 26 in.

Lent by Mrs. Augustus Saint-Gaudens.

Note. The monument of which this is a detail is at the side of Cooper Union, New York City, in honor of its founder. Mr. Saint-Gaudens attended school at the Union in his youth.

79

## MEMORIAL TO COLONEL ROBERT GOULD SHAW, BOSTON

Plaster cast of early sketch for bronze relief; without signature or date. H. 14½ in.; W. 15½ in. Equestrian figure of Shaw,

directed to the left, and surrounded by foot soldiers, the whole surrounded by architectural frame.

Lent by Mrs. Augustus Saint-Gaudens.

Note. The commission for the memorial to Colonel Shaw, Commander of the Fifty-Fourth Massachusetts Regiment (colored troops), who fell at Fort Wagner, was given by the State of Massachusetts in 1884. The work, with its many modifications, extended over an interval of twelve years, the completed monument being unveiled in 1897.

80

## MEMORIAL TO COLONEL ROBERT GOULD SHAW, BOSTON

Bronze cast for a study for the head of Colonel Shaw; without signature or date. H. 10½ in.

Signature
(Monogram: A ST G)

Lent by Mrs. Augustus Saint-Gaudens.

81

## MEMORIAL TO COLONEL ROBERT GOULD SHAW, BOSTON

Six plaster casts of studies for the heads of negroes; without signature or date. One-third life size.

Lent by Mrs. Augustus Saint-Gaudens.

82

## MEMORIAL TO COLONEL ROBERT GOULD SHAW, BOSTON

Plaster cast of early study for female figure, low relief; without signature or date. L. 37 in.

Lent by Mrs. Augustus Saint-Gaudens.

83

## MEMORIAL TO COLONEL ROBERT GOULD SHAW, BOSTON

Plaster cast of later study for female figure, low relief; without signature or date. L. 10 ft. 7 in.

Note. The female figure, which seems to symbolize death and fame, is seen in the finished relief, floating above and a little in advance of the figure of Shaw, the position being nearly horizontal, directed to the right, the eyes, as in the latter cast, being lowered, the left arm extended, palm upward, and the right arm clasping to the breast poppies and a laurel branch, the whole enveloped in sweeping draperies.
A large photograph of the finished relief is also shown.

Lent by Mrs. Augustus Saint-Gaudens.

84

## SHERMAN MONUMENT: FIRST SKETCH FOR HEAD OF VICTORY

Bronze bust on circular base; signed and dated 1897. Total H. 13 in. One-third life size, directed and looking front; hair in Grecian knot.

Inscription (on applied tablet below)
FIRST SKETCH OF HEAD OF VICTORY, SHERMAN MONUMENT...

Signature
AVGVSTVS SAINT-GAVDENS, 1897.

Lent by Miss Hettie E. Anderson.

85

## CHARLES ANDERSON DANA

Bronze low relief, signed. [1898.] H. 37⅞ in.; W. 19⅞ in. Head and shoulders, side view, directed and looking to the left.

Inscription
(At left within ivy-wreath) CHARLES ANDERSON DANA, (below on tablet) MDCCCXIX-MDCCCXCVII.

Signature
A ST G

Lent by Mr. William M. Laffan.

86

## WILLIAM DEAN HOWELLS AND MISS HOWELLS

Bronze plaque, low relief, signed and dated New York, 1898. H. 8⅛ in.; W. 13¼ in. Two figures, three-quarters length, side view, heads in profile; Miss Howells at the left, looking right, her left arm resting upon a small table, chin in hand; Mr. Howells at the right, looking left, with a manuscript in the left hand and eye-glasses in the other. Reduction from large-sized model.

Inscription
MILDRED AND WILLIAM DEAN HOWELLS NEW-YORK MDCCCXCVIII. FROM AVGVSTVS SAINT-GAVDENS.

Signature as given above.

Lent by Mr. W. D. Howells.

Note. A replica is in the Luxembourg.

87

## WILLIAM DEAN HOWELLS AND MISS HOWELLS

A replica, with differing patina, of Number 86.

Lent by Mrs. Augustus Saint-Gaudens.

88

## MISS MILDRED HOWELLS

Bronze medallion, low relief, signed and dated New York, 1898. D. (vertical) 21 in.; (horizontal) 20⅞ in.

Inscription
MILDRED HOWELLS NEW YORK MDCCCXCVIII. FROM AVGVSTVS SAINT-GAVDENS.

Signature as given above.

Note. Detail from the group described in Number 86, size of the original model.

Lent by Mr. W. D. Howells.

89

## AMOR CARITAS

Bronze relief, signed and dated 1898. H. 39¾ in.; W. 17½ in.

Reduction of number 44.

Signature
AVGVSTVS SAINT-GAVDENS MDCCC-XCVIII.

Lent by Mrs. Augustus Saint-Gaudens.

90

## MRS. CHARLES COTESWORTH BEAMAN

Bronze plaque, low relief, signed and dated Cornish, N. H., Oct., 1900. H. 23 in.; W. 21¼ in. Three-quarters length, side view, seated, head in profile, directed and looking left.

Copyright, 1905, de W. C. Ward.

JUSTICE. GRAY.

Number 91.

NATIONAL ART LIBRARY

Inscription
CORNISH NEW HAMPSHIRE OCTOBER NINETEEN HVNDRED.
(Within ivy-wreath) HETTIE SHERMAN BEAMAN.

Signature
(Monogram: A ST G)

91

## HORACE GRAY, ASSOCIATE JUSTICE OF THE UNITED STATES SUPREME COURT

Bronze plaque, low relief, signed and dated 1901. H. 29½ in.; W. 32 $\frac{7}{10}$ in. Three-quarters length, seated, side view, head in profile, directed to the left; left hand resting on book, right on knee; robe of office. In left upper corner seal of the Supreme Court of the United States.

Inscription
HORACE GRAY IN HIS SEVENTY FOURTH YEAR. WASHINGTON D. C. APRIL MDCCCCI. MAJOR HAEREDITAS VENIT A JURE ET LEGIBUS.

Signature
(Monogram: A ST G)

Lent by Mrs. Horace Gray.

92

## HONORABLE DAVID J. HILL

Marble bust, signed and dated Washington, May, 1901. H. 23⅜ in. Head directed and looking front; undraped.

Inscription
WASHINGTON MAY MCMI.

Signature
AVGVSTVS SAINT-GAVDENS.

Lent by the Hon. David J. Hill.

93

## MRS. JOHN CHIPMAN GRAY

Bronze plaque, low relief, signed and dated October, 1902. H. 35⅛ in.; W. 23⅜ in. Three-quarters length, seated with back partly turned, head in profile, directed to the left; hands clasped on arm of chair; evening dress. The plaque is ornamented above with a palmette and scrolls.

Inscription
CORNISH NEW HAMPSHIRE OCTOBER MDCCCCII.

Signature
(Monogram: A ST G)

Note. The carved wood tablet upon which the plaque is mounted is inscribed: ANNA LYMAN GRAY.

Lent by Mr. John Chipman Gray.

94

## MR. & MRS. WAYNE MacVEAGH

Bronze low relief, signed and dated 1902. H. 3 ft. 2½ in.; W. 4 ft. 9 in. Two figures at either end of long bench placed under a pine-tree. Three-quarters length, Mr. MacVeagh at left, three-quarters to the right, head profile, directed right, book in right hand; Mrs. MacVeagh at right, three-quarters to the left, head profile, directed left, right arm resting on back of bench, with gloves in hand, left caressing a small dog.

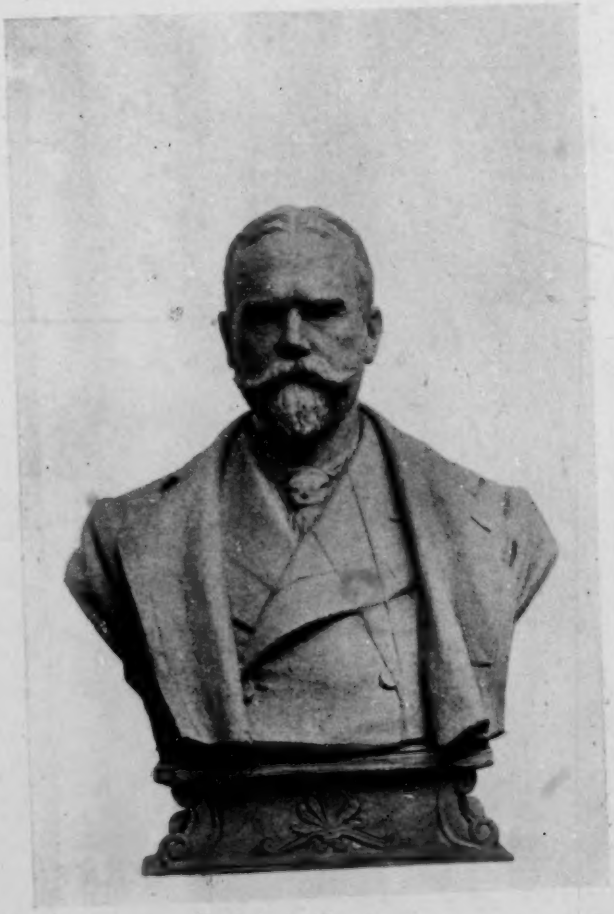
Signature
MDCC (monogram: A ST G) CCII.

Lent by Mr. Wayne MacVeagh.

95

## HENRY ADAMS (CARICATURE)

Bronze medallion, signed and dated 1904. D. 7¾ in.



JOHN HAY.
Number 97.

Signature
A ST G

Lent by Mrs. Augustus Saint-Gaudens.

96

## JAMES WALL FINN (CARICATURE)

Bronze medallion, signed and dated 1904. D. (vertical) 6⅞ in.; (horizontal) 6¼ in.

Signature
(Monogram: A ST G)

Lent by Mr. J. W. Finn.

97

## HONORABLE JOHN HAY

Bronze bust, signed and dated Washington, 1904. H. 25 in. Head directed and looking slightly to the right; wearing overcoat.

Inscription
WASHINGTON MCMIV.

Signature
AVGVSTVS SAINT-GAVDENS.

Lent by Mrs. John Hay.

98

## CHARLES A. PLATT (CARICATURE)

Bronze plaque, signed and dated 1904. H. 9½ in.; W. 3½ in.

Lent by Mrs. Augustus Saint-Gaudens.

99

## SHERMAN MONUMENT: LATER STUDY FOR THE HEAD OF VICTORY

Bronze head, signed and dated 1905. H. of head 8¼ in.; of pedestal 4½ in. Female head, with laurel crown.

Inscription
NIKH-EIPHNH (VICTORY-PEACE).

Signature
AVGVSTVS SAINT-GAVDENS, 1905.

The Metropolitan Museum of Art.

99a

## FIGURE OF VICTORY FROM MONUMENT TO GENERAL WILLIAM TECUMSEH SHERMAN

"Before the horse and rider walks a winged female figure—Nike-Eirene, or Victory-Peace—laurel crowned, right arm extended and holding in her left hand a palm branch."

Lent by Mrs. Augustus Saint-Gaudens.

Note. This figure was first exhibited with the whole plaster cast at the Paris Exposition in 1900. The statue with alterations again at the Pan-American Exposition, Buffalo, in 1901. Eleven years in all of study and alterations elapsed before the group was finished and unveiled on Decoration Day, 1903, at the south entrance to Central Park, New York.

100

## PLAQUE COMMEMORATIVE OF THE CORNISH CELEBRATION JUNE 23, 1905

Bronze plaque in low relief. H. 32¾ in.; W. 19½ in.

Copyright, 1905, by W. C. Ward.

THE SHAW MEMORIAL.

Numbers 79–83.

NATIONAL
ART
LIBRARY

Design: Temple of Love.

Inscription.

(Names of participants.) (On altar) AMOR VINCIT . . . IN AFFECTIONATE REMEMBRANCE OF THE CELEBRATION OF JVNE XXIII. MCMV. AVGVSTA AND AVGVSTVS SAINT-GAVDENS.

Lent by Mrs. Augustus Saint-Gaudens.

Note. Occasioned by the "Masque of the Golden Bowl" given at Cornish, N. H., to celebrate the twentieth anniversary of Saint-Gaudens's coming there.

## 101

## HEAD OF VICTORY

Bronze medallion, low relief, signed. [1906.] Copyright by Augustus Saint-Gaudens, 1907. D. (vertical) 9½ in.; (horizontal) 9¾ in. Head of woman, in profile, with parted lips; directed left; wearing olive wreath.

Inscription

NIKH-EIPHNH.

Signature

(Monogram: A ST G)

Lent by Mrs. Augustus Saint-Gaudens.

Note. From the model originally designed, but not used for the one-cent piece.

## 101a

## ALLEGORICAL GROUPS DESIGNED FOR ENTRANCE TO BOSTON PUBLIC LIBRARY

Two plaster casts from models, without signature or date. [1907.] Average H. 30 in.; W. 5 ft.; D. 18 n. One group represents, by means of three seated figures bearing emblems, Music, Labor and Science, while the other represents Executive Power, Law and Love.

Lent by Mrs. Augustus Saint-Gaudens.

102

## STUDY FOR THE HEAD OF CHRIST

Marble head, on square block of marble; signed, not dated. [1907.] Total H. 16 in. About three-quarters life size, directed front, looking down; face bearded, hair falling in long locks to the base of the neck.

Signature.
(Monogram: A ST G.),

Lent by Mrs. Augustus Saint-Gaudens.

102a

## STUDY FOR THE HEAD OF CHRIST

A replica in bronze of Number 102.

Lent by Mrs. Augustus Saint-Gaudens.

103

## ABRAHAM LINCOLN (SEATED FIGURE)

Plaster cast of bronze statue, signed and dated 1907. Heroic size. Seated in armchair, body and head directed to the front, head slightly lowered as if in thought; right hand open, palm down, on knee; left, closed and resting on arm of chair; feet, set squarely on circular base. Across the back of the chair and drooping to the floor a flag.

Inscription. (To be engraved on pedestal.)

Signature
AVGVSTVS SAINT-GAVDENS MCMVII.

Lent by Mrs. Augustus Saint-Gaudens.

Note. This was one of Saint-Gaudens's last statues, a gift to the south side of the city of Chicago by bequest of the late John Crerar of that city. By special courtesy of the Trustees of the Fund for its erection we are permitted to view it for the first time here before it is transferred to its ultimate destination. Compare the standing statue of Lincoln, erected in 1887 (No. 49).

## 104

## MRS. AUGUSTUS SAINT-GAUDENS

Bronze relief, signed and dated 1907. H. 36 in.; W. 21 in. Three-quarters length figure, in profile, turned to left; in right hand a bowl of flowers, the left holding up the skirt of dress. Background of two Doric columns with landscape; dog roughly sketched in lower left corner. Unfinished.

Signature
(Monogram: A ST G)

Lent by Mrs. Augustus Saint-Gaudens.

## 105

## WHISTLER MEMORIAL AT UNITED STATES MILITARY ACADEMY, WEST POINT, N. Y.

Plaster model for marble tablet, low relief, signed, 1907. H. 21 ft. 2 in.; W. 3 ft. A slender stele surmounted by carved anthemion, the decoration being chiefly furnished by the lettering which descends in lines of irregular length between two Greek torches, with a small wreath above and Whistler's butterfly device below.

Inscription
TO JAMES MCNEILL WHISTLER MDCCCXXIV. MCMVIII. THE STORE OF THE BEAVTIFVL IS ALREADY COMPLETE HEWN IN THE MARBLES OF THE PARTHENON AND BROIDERED WITH THE BIRDS UPON THE FAN OF HOKUSAI.

Signature
(Right: Monogram, A ST G Left: HB)

Lent by Mrs. Augustus Saint-Gaudens.

Note. Done in collaboration with Mr. Henry Bacon, architect.

106

## SKETCH OF FIGURE OF PAINTING FOR PROPOSED FREER GALLERY, AT WASHINGTON, D. C.

Plaster cast of stele. [1907?] H. 23¾ in.; W. 8½ in. Figure of woman in classic robe, directed front; in right hand a paint brush, in left a palette. Tree indicated at the right.

Lent by Mr. Charles Freer.

107

## WHISTLER MEMORIAL, AT UNITED STATES MILITARY ACADEMY, WEST POINT, N. Y.

Plaster sketch, without signature or date. [1907?] H. 30 in.; W. at top 8 in., at base 14 in. Greek stele. At either side a torch; three wreaths above, a palette below, with the lettering of the inscription roughly indicated.

Lent by Mrs. Augustus Saint-Gaudens.

Note. See also Number 105.

108

## SHERMAN MONUMENT: STUDY FOR THE HEAD OF VICTORY

Bronze head, signed, not dated. Copyright by A. H. Saint-Gaudens, 1907. H. of head 9½ in., of base 4½ in. Life size. Hair in Grecian knot.

See Nos. 84 and 99.

Lent by Mrs. Augustus Saint-Gaudens.

109

## STUDY FOR A HEAD

Marble bust, about half life size, without signature or date. H. 11 in. Head slightly inclined to the left; hair in Grecian knot; undraped.

Lent by Mrs. Augustus Saint-Gaudens.

110

## MORRISON REMICH WAITE, CHIEF JUSTICE OF THE UNITED STATES

Plaster cast of bust, without signature or date. H. 27 in. Heroic size. Head directed slightly to the right; wearing robe of office.

Lent by Piccirilli Brothers.

Note. The original, in marble, is in the Hall of Justice in Washington, D. C.

110a

## CARYATIDS FOR THE ALBRIGHT ART GALLERY, BUFFALO, N. Y.

Plaster casts of four Caryatids for the Albright Gallery in Buffalo. There are to be two porticoes on the exterior of the Albright Art Gallery. Each portico has four Caryatids. The one exhibited has corner figures bearing palms and wreaths. The two central figures are symbolical of Sculpture bearing a winged victory, and Painting holding a pallette and brushes. On the corresponding portico, the corner figures bear palms and wreaths. The central figures are symbolical of Architecture bearing a Corinthian Capital, and Music holding a lyre. They are about 7 ft. 7½ in. in height and stand about 8 ft. above the

floor level. These figures are among the last pieces modelled by Mr. Saint-Gaudens and are now to be carved in marble for the portico.

Lent by Mr. J. J. Albright.

## 111

## MODELS FOR UNITED STATES GOLD COINS, 1907

### SIX CIRCULAR RELIEFS, IN PLASTER

(1)

Head of woman, in profile, with parted lips; directed left; wearing olive wreath. Above, thirteen stars. In exergue: LIBERTY. D. 11⅞ in.

Note. Unused design, originally intended for one-cent piece.

(2)

Similar to the preceding, with Indian head-dress substituted for olive-wreath, and with margin of relief lowered. D. 11¾ in.

Note. Design for obverse of ten-dollar gold piece.

(3)

American eagle, standing; arrows and olive branch in claws. In upper right field, inscription: . E . PLURIBUS . UNUM . Legend: . UNITED . STATES . OF . AMERICA . Exergue: . TWENTY . DOLLARS . D. 12½ in.

Note. Design intended for reverse of the twenty-dollar gold piece, but used for the ten.

(4)

Full-length figure of winged woman, standing, directed front; flowing hair, Indian head-dress, classic robe; torch in right hand, olive branch in left; left foot raised on a rock against which is an oak branch. In the lower left field a small sketch of the Capitol building, with rising sun; lower right field, MCMVII. Border of forty-six stars. Signature at lower left, monogram A ST G. Edge beveled. D. 12½ in.

Copyright, 1893, by W. L. Ward.

REVERSE OF COLUMBIAN MEDAL.

Number 69.

NATIONAL
LIBRARY

Note. Original idea for obverse of twenty-dollar gold piece.

(5)

Similar to the preceding, but without wings or head-dress for the figure; Capitol building enlarged, rays of sun lengthened and extended across from left to right. Border of stars nearer center, leaving wider margin. Signature: in lower right field, monogram A ST G. Edge: thirteen stars with legend . E PLURIBUS . UNUM . D. 12⅛ in.

Note. Design for obverse of twenty-dollar gold piece.

(6)

American eagle, flying, directed left. Below, rising sun, with rays extending to margin. Legend: . UNITED . STATES . OF . AMERICA . TWENTY . DOLLARS . D. 13½ in.

Note. Design intended for one-cent piece, but used for twenty-dollar piece.

Lent by Mrs. Augustus Saint-Gaudens.

## 112

## UNITED STATES GOLD COINS, 1907

(1)

### TEN-DOLLAR GOLD PIECE, 1907

[a] (Obverse) Woman's head, in profile, lips parted, directed left; wearing Indian head-dress. Above, thirteen stars. Border, a hair line, sharply raised. Exergue: 1907.
[b] (Reverse) American eagle, standing, directed left; olive branch and sheaf of arrows in claws. Border, a hair line, sharply raised. Legend: . UNITED . STATES . OF . AMERICA . Field: . E . PLURIBUS . UNUM . Exergue: . TEN . DOLLARS . Edge, forty-six stars.

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GENERAL SHERMAN.
Numbers 99–99a.

## REDUCTIONS.

### 115

### CHARLES COTESWORTH BEAMAN

Electrotype reduction from Number 73. H. 4⅛ in.; W. 2¾ in.

Lent by Mrs. Augustus Saint-Gaudens.

### 116

### CHILDREN OF PRESCOTT HALL BUTLER

Bronze reduction from Number 25. H. 6 5/16 in.; W. 9½ in.

Lent by Mrs. Francis C. Huntington.

### 117

### DEACON SAMUEL CHAPIN ("THE PURITAN")

Bronze reduction from Number 45. Copyright by Augustus Saint-Gaudens, 1899. H. 30¾ in.

Inscription (on tablet below)
THE PVRITAN

Signature
AVGVSTVS SAINT-GAVDENS.

Lent by Mrs. Augustus Saint-Gaudens.

118

## PLAQUE COMMEMORATIVE OF THE CORNISH CELEBRATION

Silver-colored reduction from Number 100. H. 3⅛ in.; W. 1¾ in.

Lent by Mrs. Augustus Saint-Gaudens.

119

## HORACE GRAY, ASSOCIATE JUSTICE OF THE UNITED STATES SUPREME COURT

Bronze reduction from Number 91. H. 7⅞ in.; W. 8⅞ in.

Lent by Mrs. Augustus Saint-Gaudens.

120

## SARAH REDWOOD LEE

Electrotype reduction from Number 28. H. 8 1/16 in.; W. 3½ in.

Lent by Mrs. Augustus Saint-Gaudens.

121

## JULES BASTIEN-LE PAGE

Electrotype reduction from Number 24. H. 6½ in.; W. 4⅝ in.

Lent by Mrs. Augustus Saint-Gaudens.

122

MR. WAYNE MacVEAGH

Bronze reduction of head of Mr. MacVeagh from Number 94. D. 3¼ in.

Lent by Mrs. Augustus Saint-Gaudens.

123

HOMER SCHIFF SAINT-GAUDENS

Electrotype reduction from Number 32. H. 7⅞ in.; W. 4$\frac{1}{16}$ in.

Lent by Mrs. Augustus Saint-Gaudens.

124

MISS VIOLET SARGENT

Electrotype reduction from Number 61. H. 9 in; W. 6⅛ in.

Lent by Mrs. Augustus Saint-Gaudens.

Signature
(Monogram: A ST G) MDCCCLXXXX FECIT.

125

DR. HENRY SCHIFF

Electrotype reduction from Number 22. H. 3$\frac{7}{16}$ in.; W. 3⅜ in.

Lent by Mrs. Augustus Saint-Gaudens.

126

## CHILDREN OF JACOB H. SCHIFF

Electrotype reduction from number 56 a. H. 8⅞ in.; W. 6¾ in.

Lent by Mrs. Augustus Saint-Gaudens.

Note. The reduction differs from the marble replica in having the names Leo Mortimer Schiff and Fanny Frieda Schiff inscribed above the respective figures.

127

## ROBERT LOUIS STEVENSON

Bronze reduction from Number 50. Copyright by Augustus Saint-Gaudens. D. (vertical) 18 in.; (horizontal) 17¼ in.

Lent by Mrs. Augustus Saint-Gaudens.

128

## MISS GERTRUDE VANDERBILT (MRS. HARRY PAYNE WHITNEY)

Bronze reduction from Number 34, in medallion form, showing head only. D. 3⅞ in.

Inscription
GERTRVDE VANDERBILT. AETAT VII.

Signature
AVGVSTVS SAINT-GAVDENS FECIT.

Lent by Mrs. Augustus Saint-Gaudens.

129

MRS. SCHUYLER VAN RENSSELAER

Bronze (?) reduction from Number 56. H. 5⅛ in.; W. 2 in.

Lent by Mrs. Augustus Saint-Gaudens.

130

SAMUEL GRAY WARD

Electrotype reduction from Number 29. H. 6½ in.; W. 4¾ in.

Lent by Mrs. Augustus Saint-Gaudens.

## CAMEOS.

131

ONYX BROOCH, WITH HEAD AND SHOULDERS OF MARY QUEEN OF SCOTS.

Lent by Mrs. John Merrylees.

132

ONYX BROOCH AND EAR-RINGS, WITH HEADS OF CERES, HERMES AND APOLLO.

Signature (on brooch)
A. ST. G.

Lent by Mrs. George H. Talman.

133

ONYX BROOCH, WITH HEAD OF FLORA.

Lent by Miss Lucille A. Le Brethon.

134

THREE TOPAZ CAMEOS SET IN A PENDANT, WITH HEAD OF A CHILD ON EACH.

Signature
A. ST. GAUDENS

Lent by Mrs. Ernest A. Bigelow.

135

TOPAZ BROOCH, WITH FIGURE OF A FLYING EAGLE.

Lent by Miss Lucille A. Le Brethon.

## PORTRAITS OF SAINT-GAUDENS.

### 136

### PORTRAIT OF AUGUSTUS SAINT-GAUDENS BY KENYON COX, 1908

Life size, half-length figure, seen from the back, head in profile, directed right; right arm extended, hand engaged in modelling, left holding a lump of clay and a modelling tool.

Signature
KENYON COX 1908.

Lent by Metropolitan Museum.

Note. The original picture was painted, on a smaller scale, in the sculptor's 36th Street Studio, in 1887. It was destroyed in the fire in his studio in Cornish, N. H., in 1904. This replica was painted in 1908. The sculptor is represented at work upon the relief portrait of William M. Chase. Behind his head, to the left, is a solar print of one of the Vanderbilt caryatids. A cast of the "Unknown Lady" of the Louvre stands beyond. Next is the bronze relief of Homer Saint-Gaudens as an infant, and beyond that the plaster relief of Miss Lee. The scaffolding behind the easel is the back of the Shaw Memorial. [Signed] KENYON COX.

### 137

### PORTRAIT OF AUGUSTUS SAINT-GAUDENS BY MISS ELLEN G. EMMET, 1904

Life size, half-length figure, seated, side view, directed to the right, eye-glasses in hand.

Lent by The Metropolitan Museum of Art.

138

## PORTRAIT OF AUGUSTUS SAINT-GAUDENS BY HENRY HERING

Bronze bust, facing and looking full front. H. 17 in. (plinth, H. 7 in.).

Lent by Mr. Henry Hering.

139

## HAND OF AUGUSTUS SAINT-GAUDENS

Bronze cast from plaster cast in the possession of Mr. George W. Maynard. The original cast was made to assist Mr. Maynard in representing a hand holding a flag for one of the figures in his painting entitled "1776," now owned by Smith College.

Lent by Mr. Daniel C. French.

140

## A PHOTOGRAPH OF AUGUSTUS SAINT-GAUDENS AT ABOUT SEVENTEEN YEARS OF AGE

Lent by Miss Lucille A. Le Brethon.

Note. The following is a transcription of an explanatory letter addressed to the Secretary of the Saint-Gaudens Memorial Exhibition by Miss Lucille A. Le Brethon:

I am in receipt of your letter of the 17th, and delayed answering as I wished to procure from my niece, Mrs. Arnold Moser, 214 East 15th Street, a topaz cameo, the very first piece of work made by Augustus Saint-Gaudens under my father's tuition. The onyx cameo which I am also sending you for exhibition is one of the last things made by him while with my father, Jules Le Brethon. There can be no doubt of the authenticity of these two cameos (which my father always kept and prized very much), as the accompanying photograph shows him at work in my father's studio. I am sending the two cameos and photograph under separate cover by registered mail.

# PHOTOGRAPHS.

141

ANGEL FOR THE TOMB OF GOVERNOR E. D. MORGAN

Bromide enlargement.

Lent by Mrs. Augustus Saint-Gaudens.

142

CARYATIDS IN THE RESIDENCE OF CORNELIUS VANDERBILT

Bromide enlargement.

143

PETER COOPER MONUMENT, NEW YORK

Bromide enlargement.

144

HAMILTON FISH MONUMENT, AT GARRISONS, N. Y.

Bromide enlargement.

145

HAMILTON FISH MONUMENT, AT GARRISONS, N. Y.

Two carbon photographs of figures.

146

ROSWELL P. FLOWER MONUMENT AT WATERTOWN, N. Y.

Bromide enlargement.

147

HIAWATHA

Carbon.

148

STATUE FOR CHARLES STUART PARNELL MONUMENT, DUBLIN, IRELAND

Bromide enlargement.

149

RELIEF FROM SHAW MEMORIAL, BOSTON, MASS.

Bromide enlargement.

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Critic (1897), 30 : 427.

Critic (1893), 23 : 262.

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# INDEX


| | Number. |
|---|---|
| Adams, Henry (Caricature) | 95 |
| Adams Monument | 62 |
| Adams Monument, Head of figure | 62a |
| Albright Art Gallery, Caryatids | 110a |
| Amor Caritas | 44, 89 |
| Armstrong, David Maitland | 3 |
| Armstrong, Miss Helen Maitland | 7 |
| Arnold, Benjamin Greene | 16 |
| Bastien-Lepage, Jules | 24, 121 |
| Beaman, Charles Cotesworth | 73 |
| Beaman, Mrs. Charles Cotesworth | 90, 115 |
| Beaman, William Evarts | 42 |
| Bellows, Doctor Henry Whitney | 43 |
| Boston Public Library, Allegorical Groups for | 101a |
| Boston Public Library, Seal for | 63 |
| Brooks, Charles Timothy | 36 |
| Bunce, William Gedney | 4 |
| Butler, Prescott Hall, Children of | 23, 25, 116 |
| Cameos | 131, 132, 133, 134, 135 |
| Caricatures | 9, 95, 96, 98 |
| Cary, Dr. Walter | 10 |
| Caryatids for Residence of Cornelius Vanderbilt | 30, 31, 142 |
| Caryatids—Albright Art Gallery | 110a |
| Chanler, William Astor | 77 |
| Chapin, Edwin Hubbell | 54 |
| Chapin, Chester W. | 46 |
| Chapin, Mrs. Emelia Ward | 19 |
| Chapin, Deacon Samuel | 45, 117 |
| Chase, William Merritt | 53 |
| Christ, Study for Head | 102, 102a |
| Cleveland, Mrs. Grover | 67, 68 |
| Coins, United States Gold | 112, 113, 114 |
| Cooper, Peter | 78, 143 |
| Cornish Celebration Plaque | 100, 118 |
| Cox, Kenyon | 57 |
| Dana, Charles Anderson | 85 |
| Diana | 64, 65, 66 |
| Evarts, William Maxwell | 2 |
| Finn, James Wall (Caricature) | 96 |
| Farragut, Admiral David Glasgow | 17, 18 |

Fish (Hamilton) Monument - - - - - - - - - - 144, 145
Flower (Roswell P.) Monument - - - - - - - - - - 146
Freer Gallery at Washington, D. C., Sketch of Figure of Painting for Proposed - - - - - - - - - - - - - 106
Garfield Monument - - - - - - - - - - - - - 74, 75
Gilder, Richard Watson, Wife and Infant Son - - - - - - 11
Gilder, Rodman DeKay - - - - - - - - - - - - 12
Gray, Professor Asa - - - - - - - - - - - - 37
Gray, Horace - - - - - - - - - - - - - 91, 119
Gray, Mrs. John Chipman - - - - - - - - - - - 93
Hay, Honorable John - - - - - - - - - - - - 97
Hiawatha - - - - - - - - - - - - - - 147
Hill, Honorable David Jayne - - - - - - - - - - 92
Holland, Josiah Gilbert - - - - - - - - - - - 26
Hollingsworth, George - - - - - - - - - - - 58
Howland, Louise Miller - - - - - - - - - - - 39
Howells, Miss Mildred - - - - - - - - - - - 88
Howells, William Dean, and Miss Howells - - - - - - - 86, 87
Johnston, Doctor William Edward - - - - - - - - - 20
Lady, Portrait of a - - - - - - - - - - - - 47
Le Brethon, Letter from Miss Lucie - - - - - - - - 140
Lee, Mrs. Charles Carroll, and Miss Lee - - - - - - - 27
Lee, Miss Sarah Redwood - - - - - - - - - - 28, 120
Lincoln, Abraham (seated figure) - - - - - - - - - 103
Lincoln, Abraham (standing figure) - - - - - - - - - 49
Love, Miss Maria M. - - - - - - - - - - - - 13
McKim, Charles Follen - - - - - - - - - - - - 8
McKim, Charles F., Augustus Saint-Gaudens and Stanford White (Caricature) - - - - - - - - - - - - - 9
McCosh, Doctor James - - - - - - - - - - - - 59
MacVeagh, Mr. - - - - - - - - - - - - - 122
MacVeagh, Mr. and Mrs. Wayne - - - - - - - - - 94
Maynard, George Willoughby - - - - - - - - - - 5
Millet, Francis Davis - - - - - - - - - - - - 14
Mitchell, Silas Weir - - - - - - - - - - - - 38
Morgan, Angel for the Tomb of Governor E. D. - - - - - - 141
*Νίκη-Εἰρήνη* (see Victory) - - - - - - - - - - 99a
Page, Miss Annie - - - - - - - - - - - - - 76
Paintings, Sketch of Figure of - - - - - - - - - - 106
Parnell Monument - - - - - - - - - - - - - 148
Photographs - - - 140, 141, 142, 143, 144, 145, 146, 147, 148, 149
Picknell, William L. - - - - - - - - - - - - - 6
Platt, Charles A. (Caricature) - - - - - - - - - - 98
Portraits - - - - - - - - - - - - 136, 137, 138
Puritan, The - - - - - - - - - - - - - - 45, 117
Reductions - - - - - - - 115, 116, 117, 118, 119, 120, 121, 122
123, 124, 125, 126, 127, 128, 129, 130

Saint-Gaudens, Augustus, Charles F. McKim and Stanford White (Caricature) - - - - - - - - - - - - - 9
Saint-Gaudens, Mrs. Augustus - - - - - - - - - - - - 104
Saint-Gaudens, Augustus, Portraits of - - - - - - - 136, 137, 138
Saint-Gaudens, Augustus, Hand of - - - - - - - - - - 139
Saint-Gaudens, References regarding Augustus - Following Number 149
Saint-Gaudens, Bernard P. E. - - - - - - - - - - - 1
Saint-Gaudens, Homer Schiff - - - - - - - - - - - 32, 33, 123
Tribute Biography - - - - - - - - - - - - - -
Sargent, John - - - - - - - - - - - - - - - 21
Sargent, Miss Violet - - - - - - - - - - - - - 61, 124
Schiff, Dr. Henry - - - - - - - - - - - - - - 22, 125
Schiff, Jacob H., Children of - - - - - - - - - - - 56a, 126
Shaw, Colonel Robert Gould, Memorial to - - - 79, 80, 81, 82, 83, 149
Sherman, General William Tecumseh, Bust of - - - - - - - 55
Sherman Monument: Study for the Head of Victory - - - 84, 99, 108
Stevenson, Robert Louis - - - - - - - - - - - 50, 51, 52, 127
Study for a Head - - - - - - - - - - - - - - 109
Study of a Child - - - - - - - - - - - - - - 72
United States Gold Coins - - - - - - - - - - 112, 113, 114
Models - - - - - - - - - - - - - - - - 111
Coins - - - - - - - - - - - - - - - - 112, 113, 114
Vanderbilt, Cornelius, Caryatids for Residence of - - - 30, 31, 142
Vanderbilt, Miss Gertrude - - - - - - - - - - - 34, 128
Van Rensselaer, Mrs. Schuyler - - - - - - - - - - 56, 129
Victory: Sherman Monument - - - - - - - - - - - 99a
Victory, Head of (Relief) - - - - - - - - - - - 101
Vinton, Doctor Alexander Hamilton - - - - - - - - - 35
Waite, Morrison Remich - - - - - - - - - - - 110
Ward, Samuel Gray - - - - - - - - - - - - 29, 130
Washington Medal - - - - - - - - - - - - 48, 60
Whistler Memorial - - - - - - - - - - - - - 105
Whistler Memorial: Plaster Sketch - - - - - - - - - 107
White, Stanford, Augustus Saint-Gaudens and Charles F. McKim (Caricature) - - - - - - - - - - - - - 9
White, Mrs. Stanford - - - - - - - - - - - - 40
Woolsey, Theodore Dwight, LL. D. - - - - - - - - - 15
World's Columbian Exposition, Medal of - - - - - - 69, 70, 71

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